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CONFERENCE ON CURRICULUM AND INSTRUCTION DEVELOPMENT IN ART
EDUCATION--A PROJECT REPORT.

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NATIONAL ART EDUCATION ASSN., WASHINGTON, D.C.

REPORT NUMBER BR-6-1772

PUB DATE MAR 67

CONTRACT OEC-2-6-061772-0804

EDRS PRICE MF-\$0.75 HC-\$5.36 132P.

DESCRIPTORS- *CURRICULUM DEVELOPMENT, *INSTRUCTIONAL
IMPROVEMENT, *ART EDUCATION, *EDUCATIONAL CHANGE, FINE ARTS,
LEADERSHIP RESPONSIBILITY, CHILD DEVELOPMENT, SCHOOL ROLE,
SCHOOL ORGANIZATION, CREATIVITY, ACADEMIC EDUCATION,
PROFESSIONAL ASSOCIATIONS, CONFERENCE REPORTS, *STATE
PROGRAMS, CULTURAL ENRICHMENT, DISTRICT OF COLUMBIA,

THE OBJECTIVE OF THE CONFERENCE ON CURRICULUM AND
INSTRUCTION DEVELOPMENT IN ART EDUCATION WAS TO INTEGRATE
KNOWLEDGE FROM STATE DIRECTORS OF ART REGARDING PRACTICES AND
PROCEDURES IN STATE ART SUPERVISION, FROM LEADERSHIP
PERSONNEL IN STATE ART ASSOCIATIONS ON THE PROBLEMS AND
SUPPORT METHODS NEEDED FOR IMPROVING THE QUALITY OF SCHOOL
ART PROGRAMS, AND FROM SPECIALISTS OUTSIDE THE ART EDUCATION
FIELD. COMMENTS FROM PRESIDENTS OF STATE ART EDUCATION
ASSOCIATIONS AND STATE DIRECTORS OF ART ON ROLE, LEADERSHIP
RESPONSIBILITY, DEVELOPMENT OF ART UNDERSTANDING, AND
CURRICULUM PROBLEMS WERE COMPILED INTO WORKING PAPERS.
CONFERENCE SPEECHES INCLUDED--(1) CHANGING GOALS AND ART
EDUCATION, (2) PROCEDURES FOR EFFECTING EDUCATIONAL CHANGE,
(3) ROLE OF THE ARTS IN EDUCATION, (4) FACTORS THAT AFFECT
CHANGES IN ART EDUCATION, AND (5) CONFERENCE EVALUATION. (HM)

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Alice A. D. Baumgarner, Director

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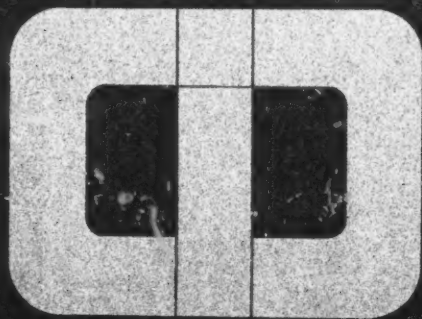
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ACKNOWLEDGEMENTS

Appreciation is expressed for the sustained encouragement of Kathryn Bloom and Harlan Hoffa of the Arts and Humanities Branch of the U.S. Office of Education, and for the able assistance of the NAEA staff. John Hammond deserves special thanks for the many details he handled with such cheerful effectiveness. Gratitude is also expressed for the careful preparation by the State Directors of Art, and their enthusiastic participation in discussion and study with the Presidents of the State Art Associations; the structure given the Conference by the Planning Committee; the stimulation given by the Presenters; the guidance of the Leaders and Recorders; the further service of the Speakers who served in the Groups as consultants; and for the several challenges for continuing study of the place of art in education. Alice Baumgardner, Director



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CONFERENCE ON CURRICULUM AND INSTRUCTION DEVELOPMENT IN ART EDUCATION: A PROJECT REPORT

Alice A. D. Baumgarner, Director

Published by the National Art Education Association
1201 16th Street, N.W., Washington, D. C. 20036

Funded by United States Office of Education Grant
Contract OE-C 2-6-061772-0804

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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ARTS AND HUMANITIES - BR



CONFERENCE STRUCTURE

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The Conference objective as stated in the proposal was that of integrating knowledge: from state directors of art regarding promising practices and procedures in state art supervision; from leadership personnel in state art associations on the problems and methods of support necessary for the improvement of quality in school art programs; and from specialists outside the field of art education.

Specifically the objectives were:

To explore the specialized functions of state supervisory personnel in art specifically as they relate to the recognized responsibilities of state departments of education in the improvement of art education in elementary and secondary schools seeking in particular to identify procedures which will encourage innovation in local school art programs.

To identify those activities of state art associations specifically directed toward the improvement of art curriculum and instruction and to seek appropriate mechanisms available through these organizations, which might be utilized in support of improvement of art education in the schools of the states.

To determine specific areas of effort in which the combined activity of these two groups can further mutual ends.

To explore appropriate means toward the establishment of cooperative activity between the two groups.

To examine the present status including the professional practices and preparation of professional personnel in the arts at the state department level and to seek proposals as to how these positions could be strengthened under Title V of the Elementary and Secondary Education Act of 1965.

To prepare verbal statements describing the above findings both for internal guidance and external dissemination.

A letter of invitation was sent to the president of each state art education association, and to each state director of art as soon as confirmation of funding was given.

STATE LEADERS IN ART
EDUCATION CONFERENCE,
WASHINGTON, D. C.

TOWARD IMPROVEMENT IN
CURRICULUM and INSTRUCTION
September 20, 21, 22, 1966

In preparation for this important conference please write briefly and post to me by August First, your answers and comments:

How do you see your role as a state leader of art education?

What are you doing to fulfill your leadership responsibility?

What would you like to be doing?

What is your program for developing understanding of art education?

What do you feel is your major curriculum problem?

What are you doing toward solving it?

What do you see as the chief obstacles to curriculum development?

Your comments, or excerpt, will be compiled to aid discussion. You may want to read again, in addition to the material being sent to you, the ASCD Yearbook 1962: Perceiving, Behaving, Becoming; Bruner's Process of Education, or Toward a Theory of Instruction; The Journal of Aesthetic Education Spring '66. You may have other pertinent references you'd like to suggest.

You may be assured of stimulating speeches from Arthur Wesley Foshay, Melvin Tumin, Edgar Fuller, Ross Coxe and James Russell. Yes, you will have time to talk-it-over in discussion groups of 10 to 15 people, one luncheon meeting, and a behind-the-scenes in the National Gallery session. Dean Asahel Woodruff, University of Utah, will serve as evaluator.

The theme of Improvement in Curriculum and Instruction will be dealt with by speakers and participants considering:

What are emerging goals of Education?

What implications for curriculum change do you see?

What implication do you see for art education?

3

What are procedures or bases for affecting educational change?

What are considerations for affecting change through educational leadership?

What are the factors in the environment that affect educational change?

What do you do in this environment with these factors to bring desirable growth?

Alice A.D. Baumgarner
Consultant, Arts Education

State Department of Education
Concord, New Hampshire
July 11, 1966

AADB:pb

Sent to each participant, prior to the Conference, were two papers which were presented in the Seminar in Art Education for Research and Curriculum Development Cooperative Research Project #V-002, Edward L. Mattil, Project Director: 1966 Curriculum Problems in Art Education - Manuel Barkan; Concepts, Issues, and Problems in the Field of Curriculum - Elliot W. Eisner; Highlights from a Plan for Evaluating the Quality of Educational Programs in Pennsylvania - Henry S. Dyer, Project Director, 1965.

State Directors of Art from twenty-six states and presidents of state art education associations met in Conference on Curriculum and Instruction Development in Art Education from Tuesday, September 20, through September 22 in the NEA building in Washington, D.C.

The structure: Setting the charge, first day
Dr. Beelke for NAEA
Dr. Hoffa for Arts and Humanities USOE
Dr. Baumgarner for the Project

Dr. A.W. Foshay spoke on Changing Goals and Art Education. Each of the four Task Force Groups met separately, had a brief presentation on Change, then general discussion.

Dr. Ross Cox spoke to the Assembly on "Curricular Implications--NEA Center for the Study of Instruction." The Groups formed to continue discussion.

The second day

Dr. Melvin Tumin spoke on "Procedures for Effecting Educational Change." Participants discussed the points made by Dr. Tumin and related this to the need for change in art education.

Dr. James Russell spoke at the luncheon meeting on "Educational Policies in Art Education." This was a report of the beginning of a study undertaken by the Educational Policies Commission.

The Task Force Groups reassembled to continue discussion after these additional challenges.

The National Gallery hosted a behind-the-scenes tour for all participants.

Dr. Charles M. Dorn arranged for a panel on information on National Programs in the Arts.

Howard Adams, Associate Director, Associated Councils of the Arts; John Gardner, Special Assistant to the Chairman, National Endowment for the Humanities; Harlan Hoffa, Art Education Specialist, Arts and Humanities Program, U.S. Office of Education; David Stewart, Director of Education Programs, National Endowment for the Arts.

(Editor's Note: Because this information is available in printed form it is not included in this Report.)

The third day

Dr. Edgar Fuller spoke on "Factors That Affect Change."

The Task Force Groups discussed, developed a report, and presented this to the Assembly.

Dr. Asahel Woodruff gave his Evaluation of the Conference.

WORK PAPERS

Written prior to the Conference
by the State Directors of Art
in response to questions
of the Director

HOW DO YOU SEE YOUR ROLE?

....to develop an Art Program for the public schools through workshops directed toward utilization of current practices in art education, new media, and new art literature and publications; development in public relations toward better understanding of the needs in art education through appearances to interested groups; utilization of an Artmobile to reach as many pupils and teachers as possible toward greater appreciation of art; cooperation with public school administrators and heads of colleges toward development of comprehensive art programs.

....includes conference planning, curriculum development, keeping up with new developments in art education, advice in planning art rooms and programs, encouraging research.

....giving leadership to art programs in the schools, grades 1-12, including consultant and leadership functions in the following areas: curriculum planning, in-service programs, art conferences, cooperative planning with staff, coordinating work of art organizations in relation to public schools, planning with the university and state college regarding the teacher education program, consultant to school districts on programs and problems, other duties as assigned by state superintendent.

....for the development and growth of art instruction, as well as the dissemination of art knowledge and experience in the arts, through practical application and study of art appreciation as provided by classroom instruction.

....promote art education in the state by working with administrators, art teachers and supervisors, classroom teachers, and teachers in institutions of higher learning.

....to coordinate the fine arts on the elementary and secondary level; to provide help in planning, development, and improvement of art education in the school systems; to provide a better understanding of fine arts in the school systems to the public; evaluate state programs and help school districts evaluate their programs; organize meetings and workshops to help promote and improve art education.

....is primarily to coordinate on a state-wide basis a program of instruction in art and art education so that educators will be motivated toward the establishment of objectives and purposes for the creative and cultural development of all people involved in the curriculum; promote art education in the state by working with administrators, art teachers, supervisors, classroom teachers, and educators in the institutions of higher learning; involves developing curriculum guides, introducing and encouraging use of guides, providing inspiration and motivation for art instruction, serving as consultant for beginning programs, in-service programs, aiding in evaluation of all programs as part of the accreditation program, consulting with building program.

....to set up institutes around the state to carry the word directly to groups of teachers. Written material too often ends in the bottom drawer, but professional involvement--particularly if it can be directed to the real needs of an area, strikes home; to invite various experts in their fields to work with me.

....representing the interests of all art teachers in the state in their concern for the development of a total state program in art; establishing liaison with county systems and State Department of Education, particularly in those counties in which art programs are non-existent; establishing an image for art education that will encourage a greater interest and investment in art education; making contacts with industry, interested citizens, colleges, museums, artists, art groups showing an interest and a concern for their role in art; representative of State Department at meetings.

....to provide consultative service which is available to administrators when developing new programs in art, or reviewing and evaluating programs already established; provide guidance and advisory service to teachers and supervisors of art; and to elementary classroom teachers; provide leadership in the implementation of new teaching procedures and practices in the curriculum which have been brought to light through research and investigation in art education; provide assistance to colleges and universities in organizing and setting up college conferences which are devoted to the improvement of teacher education, curriculum, research, studio art; to encourage the colleges and universities to provide leadership in promoting the arts and art education throughout the state.

....would include leadership, liaison, and service activities. Leadership should be exerted to help establish guidelines for curriculum, facilities and instructional method for the schools in art education. Also, the director should exert an influence on school administrators of state to support good art programs; preparation of publications based on studies and statistical information available; conduct other types of activities which encourage and lend support to the initiation and expansion of sound programs.

....to be dedicated to the cause; dependent upon democratic leadership to fine art instructors, administrators and boards of education; coordination and unification of the efforts of various agencies and institutions which deal with the fine arts education are basic services essential to improving instruction in the program.

....is strictly advisory with services available upon invitation from the superintendents and organizations; spokesman for education in the visual arts to the schools and to the public; is a liaison between public schools and institutions of higher education--especially in teacher preparation; is a person knowledgeable in broader aspects of educational processes, organization, administration, and visual arts; demands perspective in viewing the physical and psychological development of the person at all levels, and relating these to environment and individuals in developing artistic ability; calls for service to schools, colleges, organizations and individuals (teachers, students, parents) in focusing attention on education in art and the role of art in the lives of people.

....exercising strong leadership in organizing the art education community in the state in a thorough going effort to attack our professional problems on a broad front; conducting workshops; advising local education personnel on ways to improve their art facilities and art curriculums, speaking to art education and community groups; consulting with local education personnel on the preparation of their project proposals in art education; prepare some curriculum materials.

....my prime responsibility is one of leadership and development. The local school systems are autonomous units related only by the minimum curriculum standards established by the state board of education. Advising, developing and cooperating with department on all matters that pertain to art education from curriculum development to pupil accounting. The state is proud to claim approximately 2,250 professional art educators serving well over three million children in the public schools. Twenty-one colleges and universities serve in the education of art teachers; direction of such college programs is also function.

....one of leadership in establishing guidelines and policies for art education; assist schools in establishing new programs and up-grading present ones; see that materials are prepared to help teachers and that in-service programs are started.

....to act as a disseminator of materials and information for teachers and education personnel which relate to the art program; to give consultant help in the acquisition of art equipment and materials; to work with local personnel in the improvement of instructional practices; to promote, stimulate, conduct and evaluate research and experimentation in art education and to develop new materials and methods through such experimentation; to provide in-service and pre-service help for the preparation of teachers and to stimulate the improvement of these services; to develop art guides and supplements for curriculum improvement; to organize and hold conferences for the introduction of new materials, implementation of research findings and other purposes; to encourage participation in state, regional and national conferences and the activities of the art associations; to encourage teacher visitations to schools in other districts; to participate in evaluation of the state accreditation program; to participate in activities related to professional certification of art teachers; to promote a better understanding and appreciation of the art program of the state.

....the responsibility for working in the fields of secondary and elementary education, even though the program is administered through the division of secondary education; leadership should be provided and services rendered to school divisions whenever possible in response to requests or needs; goals should include the improvement in quality of art education in the public schools through means of research, curriculum development, in-service training, public relations, supervisory service to school administrators and teachers; be aware of important trends in both art and general education and ready to participate in meetings and conferences designed for the purpose of study and discussion of these trends; be a practicing artist and aware of, and conversant with, the national and local art scene.

....should deal with the improvement and organization of all art education through the establishment of standards and guidelines dealing with large segments of art education rather than emphasis on the local level. Some areas to be considered would be the development of a syllabus for art education courses in the colleges and universities, curriculum guides for elementary and secondary art programs, establishing standards for staffing, housing and financing an adequate art program, investigating and making school systems aware of art programs made possible under ESEA, providing information to school administrators on how to establish a well-rounded art program (particularly at the elementary level), encouraging schools of higher education to provide more service to local school systems, and working with art education associations so that they will take a vital interest in evaluating and improving art education; through working with various groups by serving on committees and participating in programs, evaluating and advising local school systems, reviewing books and audio-visual materials, evaluating the transcripts and related data of teachers being licensed to teach, and keeping informed regarding the latest research and trends in art education.

....inclusion of some art and art education methods in all programs in preparing teachers for schools; certification of special teachers in art.

....develop program design including goals and objectives; development of content, skills, attitudes; instructional policies and implementing procedures for general and specific programs; establish program standards to meet the program design and including curriculum materials specifying basic content and methods and techniques; basic textbook and supplementary materials; classroom design and facilities, lists of equipment and supplies, audio-

visual lists, evaluative tools and procedures; carry responsibility for research and experimental projects to improve program design; review and recommend certification standards for teacher preparation; provide consultative help to implement district and school programs; provide leadership in organizing effective in-service programs; exercise general supervision over his program through school visitations, meetings and conferences with principals, department heads and district personnel; attend and actively participate in professional meetings and conferences concerned with program development at the local, state and national levels; develop effective criteria and procedures in evaluating; confer with school and district staffs to review his program.

....to instigate an awareness of need; to identify and interpret what is; to describe, illustrate, and project what should be; to plan and inform what can be now; to stimulate and prod for desirable change; to be available for consultation and problem solving; to recruit and develop leadership abilities in others; to establish a sense of direction.

....in addition to initiating, conducting, sustaining art education opportunities K-12, working with college art departments. It is a responsibility, and a means of accomplishing the basic commitment, to work closely with the Governor's Commission on the Arts, the ESEA P.L.89:10 Title III State Committee, Educational Television programs.

WHAT WOULD YOU LIKE TO BE DOING?

....to be using more of my time in actual demonstration of techniques, use of new media, etc., with teachers.

....state curriculum guidelines, in-service programs for art teachers, implementing the results of important practical research in the classroom, cooperating with the education TV personnel to produce our own art programs.

....to require all elementary classroom teachers to have some understanding of what art is, or means, and to make an effort to follow-up the art lessons presented by the itinerant art teacher.

....to be reaching more people than I am presently; need faster, more efficient method of transportation and more staff.

....spend more time gathering knowledge from local sources to produce curriculum materials applicable at the school level; visit school systems and attend national and regional art conferences to keep abreast of new educational trends; spend more time to develop innovative programs, and have financial support to implement these pilot projects.

....to promote art in the state school systems.

....program planning, in-service, state organizations, publications, and many other means of communication; we strive to picture the very vital value of art education to our way of life.

....preparing a first class multi-projection slide-tape presentation along with a portable exhibit of art examples to take into the needy counties; to encourage a greater commitment and financial investment in art education as the result of a better understanding of the purpose of the art experience in the lives of children; prepare display and demonstration materials in portable form to meet the specific needs of particular elementary schools; planning regional conferences to identify the needs and coordinate the program approach most appropriate for the resources available for the kind of children concerned.

....to stimulate further interest and growth of the allied arts; provide in-service workshops for supervisors of art, art instructors and elementary classroom teachers.

....to become a little more involved on a sustained basis with a number of schools participating in experimental programs of one type or another.

....to bring to the schools' administrators as well as the public the great benefits that may be derived by the individual student to his total educational process through a well planned and executed fine arts program.

....art workshops for teachers; conferences between colleges which prepare teachers of art and elementary teachers; conferences with political personages interested in the arts; curriculum guides; use of TV in art education.

....publication committees which will assist in preparing guides, films, and various other kinds of teaching aids; regional field service teams which will assist in consultative teams, art workshop teams, federal project proposal teams; state-wide conferences which will employ the services of professional experts to further develop the

work of study groups; cultural resource centers which will be comprised of traveling art exhibitions, art mobile, video tape exchange.

....to spend more time developing and advising rather than routine writing and checking or affirming; devise a regional breakdown of the state that coordinates with the department's movement to develop intermediate units.

....would like to start some pilot projects over the state.

....expect to do great deal of traveling to become better acquainted with personnel problems and programs at the local district level; to become better associated with staff members of the higher education institutions; emphasize areas of the art curriculum that are neglected.

....increase our in-service program; development of an elementary art guide; to revise our secondary art guide; develop a slide library as well as library of books and periodicals in art and art education; to do some professional writing and additional professional study.

WHAT DO YOU SEE AS THE CHIEF OBSTACLE TO CURRICULUM DEVELOPMENT?

....the problem of creating in the minds of the public the necessity and value of the fine arts program to total educational and emotional growth of our children.

....lack of knowledge about and/or misunderstanding of the need for art instruction, lack of funds, and shortage of art teachers.

....lack of historical and critical material written for use by elementary and junior high school art students; shortage of art teachers (including elementary classroom teachers) who have been adequately prepared in the areas of art, history, art criticism, and aesthetic theory as well as in the studio areas.

....lack of knowledge by art educators that curriculum development is a problem; funds to provide in-service educational opportunities that cut across school district boundaries; opportunities for college personnel to coordinate their efforts with other colleges regarding matters related to art education; tendency of art

educators under the guise of autonomy to avoid organization and communication; tendency of administrators and curriculum developers to misunderstand or take lightly the function of art in education.

....not being able to sell our program to administrators as we would like; only small percentage of schools have qualified art teachers in the elementary grades.

....an unenlightened citizenry, college and university personnel who are totally unrealistic about, and non-supportive of, the public schools art program, administrators who still think of the arts as frills, hobbies or therapy courses, petty rivalries among some art supervisors and conflicts with the industrial arts program of the state.

....time, money, and the need for additional personnel. We are fortunate in that we have recently employed additional supervisors on the state level by utilizing federal funds.

....certification of special teachers of art; definition of areas of competence of directors and their staff; establishment of some organ of communication between directors of the arts to appear regularly and in professional form.

....finances; need for art specialists on the elementary and district levels; need for curriculum writers to help with writing materials in a professional manner; personnel in top administrative positions who know very little about art and accordingly relegate it to a minor role.

....society's acceptance and regard for art and art education; the necessity of dependency on others for policy decisions affecting implementation.

....seems to be general apathy on the part of superintendents, as well as lack of an awareness of the role of art in general education, and concerns for pressures of the sciences in the academic disciplines.

....a lack of public understanding and awareness, and a shortage of qualified teachers.

....difficulties arise in disseminating information on a wide scale, covering the geographical territory, and setting up an in-service workshop program which would be effective without being exhausting or causing neglect of other needy areas.

....lack of emphasis in teacher education institutions on curriculum construction; absence of tested research to provide guidance, particularly in the sequential aspect of curriculum construction; esoteric research projects written in the private language of the researcher which have little meaning to the average art teacher; apathy upon the part of the school administrators.

....lack of funds to provide the necessary services.

....communication; getting the word to the people, providing them with the information that will cause them to want to change and to improve the present curriculum.

....to convince administrators of the importance of art education and prove that it is not to be an isolated part of the program, so he will provide art education for all students and not only for the gifted child.

....lack of qualified personnel, both general and special due to vague understanding and delinquent participation in the program.

....guidelines may be good for common goal in art teaching, especially to keep from overlapping areas. Curriculums seem to draw too tightly, to stifle, and to hamper in this fast moving field.

....commitment on the part of superintendents and boards of education to a financial investment in personnel, materials of instruction, and time for art in the schools.

....lack of innovative attitudes and research on the part of teachers involved in the educative process. Administrators, teachers and supervisors of art should consistently review and evaluate programs already established in order to improve the quality of instruction and curriculum in their schools.

....lack of availability of qualified people to spend the extended time and energy required for the development of new curricular programs. Any significant work in curriculum development is not a part-time activity and does require considerable preparation as well as actual development time. The abundance of research in art education as well as related areas is filled with implications which should be given serious consideration in any up-to-date curriculum development.

CHANGING GOALS AND ART EDUCATION

Arthur W. Foshay

It is now D day plus nine years since the revolutionary changes in contemporary public education began. It was in 1957 that the public became alarmed over the state of affairs in its schools, Congress passed the first educational law of any consequence since World War I, and large numbers of people from outside the professional education establishment began entering it with a long array of proposals.

While a good many of these proposals were trivial, or had already been explored and abandoned in previous generations, the general thrust of the survivors has begun to take shape, and to influence our notion of the goals of formal education. We can say things now that we couldn't say a decade ago.

Before considering what these goals may be, however, it is perhaps worth observing that there are those who would

suggest that the idea of goals itself ought to be questioned. Chief among these is Marshall McLuhan, who has said over and over again recently that the metaphor of a goal to be achieved by a series of steps is misleading. He thinks that a great deal of the most important learning does not take place in this fashion; recalling the medieval man inside the cathedral, he points out that there was a time when the most significant experience of the world assaulted one from all directions simultaneously, that it was not verbal in content, and that one's reaction was to the totality of it, not to the linearity of it. Experience, he points out, existed more nearly in the form of a sphere than in the form of a line. He thinks that we have come to such a time again. The basic analytic skill for these times, according to McLuhan, is pattern recognition, not systems analysis. In the place of a target to be hit, with its bulls eye and concentric circles, he places a mosaic. He thinks of experience as filling in bits of the mosaic, and one's task as discerning the pattern that is emerging from a perpetually evolving mosaic of experience. Instead of thinking of goals as the consequences to be achieved through a series of carefully arranged steps, each contributing causally to the achievement of the goal, he would have us attend constantly to the pattern of what is assaulting us. Failing to do so, he thinks, deprives us of the ability to see

either the present or the future, for we are constantly tempted to try to match past experience with present phenomena in a linear form. It is, he says, as if we were trying to guide an automobile not by looking through the windshield, but by looking at the rear view mirror. Well, McLuhan isn't the only analyst who has some doubts about our pre-occupation with sequences. I suspect that the studio artist always has had such doubts--that he doesn't think of his work as preceding from one step to another in some predictable fashion. Perhaps he thinks of his work in terms close to those of Dean Stephan Bailey of the Maxwell School at Syracuse, who refers to education as a game of Truth and Consequences. But it doesn't occur to anyone to try to figure out the truth from the consequences. The thing to do is to try to state the truth, and to hope that the consequences will reflect the quality of one's truth-seeking.

All of this is a strange preamble to a statement of the goals of education as they appear to me now. However, it would not be appropriate to talk about goals these days without casting some doubt upon the talk itself. Too many of our machines talk nonsense. When the clock strikes thirteen, doubt is cast not only on the last stroke of the bell, but on all that has gone before. Thirteen bits of that kind of information are meaningless. So it may be with our consideration of goals. Nonetheless, since I

have not myself managed to become a convert to the style of thinking I have been describing, I shall proceed in a manner that perhaps does not negate this style, yet allows me to talk in ways that are, for me, more familiar. The main and general purpose of the school has not changed, as far as I know. I would state it now a little differently from the way I used to state it; it seems to me that the main function of the school is to provide the children who go through it with legitimate grounds for self-respect. The school exists, that is, for the child who goes through it, and not for his elders, for the state, or the economy, or anything but the person himself. For us to conceive of the school in terms other than these is to risk negating our own tradition.

The problem with such a statement of the general purpose of the school is, of course, that the terms may lack a specifiable meaning, and thus have little or no real effect on what we do. I believe that the specific meanings to be associated with "legitimate grounds for self-respect" are in many ways available. I shall not deal with them here at any length, however; rather I shall refer to the fields of knowledge and experience which, it seems to me, provide the meanings.

Let us conceive of a man as an intellectual, emotional, social, aesthetic, biological, spiritual creature. Let

us grant, at least for the sake of discussion, that when we speak of a man, we mean all of these human attributes. To say that the school exists to give the child legitimate grounds for self-respect is equivalent to saying that the school exists to help him grow up with respect to each of these attributes. Ideally, every school experience would be examined for its contribution to each of these aspects of growth. In the degree that solid knowledge exists concerning the nature and requirements of these aspects of growth, such an examination is possible. Considerable knowledge is available concerning some of these aspects of growth. Concerning intellectual development, for example, knowledge is growing rapidly now under the influence of the revived attention to Piaget, and the related studies of cognitive development carried on by Bruner, my colleague Millie Almy, and many others. The studies of the Twenties, dealing with children's progress in school subjects, also contribute specific pedagogical knowledge relevant to this field.

Much is known about the emotional development of children. We pedagogues can lean on fifty years of systematic research dealing with the emotional development of children, and we do. The most striking difference between teachers educated since 1935, and those educated before 1910, is in their knowledge of the emotional requirements of children.

The social development of children has also been examined fruitfully and at length. Much of what has been found can be applied, and it is, in a good many schools. Together with the knowledge about classroom atmosphere now a generation old, the studies of social development have already had a transforming effect on many schools.

Unfortunately, we do not begin to have as much knowledge concerning the other aspects of growth as we have about intellectual, emotional, and social development. There have been some interesting explorations of the aesthetic growth of children, but they have not become effective yet. Children will probably stop growing aesthetically when they are ten or eleven years old in the future, as most of them do now. The same sort of thing can be said about our educational knowledge of biological growth. Studies in this area have been applied extensively, of course, but to medicine and to nutrition, not yet to education.

The same thing must be said, unfortunately, about the studies of spiritual growth. The history of public education in the United States and elsewhere has functioned to keep our attention from being devoted to this crucial aspect of human development.

What, then are the prospects for the school measuring up to the ideal that I suggest--that it exists to provide legitimate grounds for self-respect? Well, this hasty

review suggests that grounds exist to do some of the work, and that we have reason to hope for more knowledge to work with during the years ahead. I would join the art educators, especially, in hoping that an intensive program of work can be undertaken with respect to the aesthetic development of children and youth. It is conceivable, also, that in the fields of the arts and the humanities, properly and intensively studied, there is hope for the development of the kind of knowledge the educationists need concerning spiritual growth.

Having discussed the general purposes of education, let me discuss the more specific goals that seem to me to have either changed or appeared with new emphasis during the past ten years. The goals have to do with child development and the curriculum, with the function of education itself, and with the organization of schools. I shall deal with the first of these at length, its nature and its implications for art education being clearer to me than the others are.

CHILD DEVELOPMENT and the CURRICULUM - I have to confess that I have had my mind changed for me in the field of child development by the events of the past decade. Ten years ago, I would have said as most people did after Dewey, that the function of the school was to promote growth, that the rich knowledge in the field of child

development offered us many of the means for promoting such growth, and that a better school would emerge if we would continue in our attempts to understand children. This is not a sufficient formulation.

For one thing, the field of child development has been dominated by studies of the social, emotional, and more recently the intellectual development of children. It has not dealt with the aesthetic, biological, and spiritual development of children, and it does not show any real signs of doing so. I do not think as educationists we can avoid the responsibility for dealing with the whole child. But the field of child development does not yet offer a sufficient foundation for our efforts. We cannot, therefore, be governed by it.

The events of the past ten years lead me to substitute another term for "child development," or Dewey's "growth." It seems to me more helpful to think of education for fundamental competence than it does to think of education for development or growth.

Lest this seem a mere quibble, let me indicate what I refer to. The new curriculum programs have several elements in common that make them different from those that preceded them. Chief among these is the emphasis on real laboratory experience as against a vicarious experience. In every one of the new programs, from physics to economics to geography, the child is asked to deal

directly with the phenomena within the domain of the discipline he is trying to understand. School libraries, studios, and laboratories have taken on an importance they never had before. Name the teaching field, and the arena in which its phenomena appear unstructured and unordered has suddenly become highly relevant for school learning. Every subject has its laboratory, since every subject refers to reality. The emphasis on laboratory experience, and on developing the student's ability to deal directly with unstructured reality, is characteristic of the new programs. It was not characteristic in nearly the same degree of these that preceded them. This laboratory emphasis has led to a requirement that students learn the modes of inquiry peculiar to each of the fields they are studying. They have to, if they are to learn to deal with reality in some disciplined fashion. Fortunately, the problems this brings on have never plagued the art educators. They have always insisted that students deal directly with the media that they were going to use to construct art objects--though they have had their troubles with those pseudo-art educators who want children to copy. But where copying was the bete noire of the art educator, and has for generations been the object of his scorn, copying was the rule in fields like mathematics, and history, and literature, and even chemistry and physics. That is, the child's task was to

master what had been found out, rather than to learn how to go about finding out such things. The child was taught to be dependent on the scholars who had preceded him, and throughout his life presumably to continue to be dependent upon them. Dependent in the worst sense, of course, he was to be dependent on them to announce the truth so that he could act on it. He was not to be given any means whatever for constructing ideas of his own in any of the serious fields of study. The new programs bring this dangerous kind of dependence to an end, at least in theory. They offer, in principle, a fundamental competence. Associated with this kind of competence is a new concept of social responsibility and responsiveness built into the school. A new concept--some would say a revived old concept--of the nature of society and of the individual's place in it is emerging among our students. It is most notably present on some college campuses, but one hears stirrings of it even in elementary schools, and especially in the urban slums. It is full of strangeness and violence, and it seems to change from day to day; it is hard to put it into neat formulations. However, it seems to involve a commitment to rapid change, a commitment to commitment itself, to the importance of process for its own sake, to the existential as contrasted with the cause-and-effect universe I was brought up on--a universe in which good principles were presumably the foundation for the good life. I don't suppose that ultimately there is any conflict

between the way I was brought up and the current activist movements, but there certainly are at least superficial contrasts. I speak of the matter in this context because it seems to me to be highly consistent with the new curricular emphases, which themselves stress process as the intent of instruction, instead of stressing findings and mastery as the intent, which was true until the early Fifties. This characterization of the early Fifties will seem offensive to some who, like me, lived through the preceding twenty years of educational ferment. Surely, they will say, the emphasis on critical thinking and the method of intelligence characteristic of the progressive era was an emphasis on process. Of course, it was, but it was a generalized process, which was usually defined not in process terms, but as a set of attitudes--"open-mindedness," "suspension of judgment," "tolerance of ambiguity" and so on. The new curricula stress the importance of specific intellectual modes, as against a generalized set of attitudes. The process is a reality, under these circumstances, as against a comparatively global set of feelings and perception.

One more change has taken place, at least in my mind, as a consequence of these curricular changes. The readiness concept, which I grew up on, seems likely to disappear under the impact of current educational activities. Those teachers who thought that children were not ready to

learn to read until they had reached a mental age of 6½ years were, of course, profoundly mistaken. Not only had they--or whoever instructed them--misread the research, but they held back children. The readiness concept as we have understood it has to go. The thrust of current investigations and experiments suggest that we had better substitute interest in for readiness for. Josh Billings, the mid-19th Century American humorist began his "Essay on Hens" by saying: "The best time for a hen to lay an egg is when the hen is ready." I used to quote Billings' quip to illustrate the necessity of internal readiness. It strikes me, on second thought, that the only way I can know when a hen is ready to lay an egg is that she starts laying it. The only way I can know that a child is ready to read is that he starts reading. If I prevent him from showing me that he can, or that he is interested, I can of course, keep him from it--but I cannot assume that he's not ready. The teacher's obligation is to run a constant assessment of the children's interests, in order that readiness, when it appears, can be developed into skill and knowledge.

THE FUNCTION of the SCHOOLS - There is another major change in the educational scene. We seem to recognize now, as we did not when I began to teach, that education is indeed a universal necessity. In our day, the evidence is to be found in the sudden appearance of a second,

and even a third and fourth, school system. I refer to the educational institutions set up by the Office of Economic Opportunity (Head Start, Job Corps, and the others) to the extensive educational activities of the military--those activities that go beyond what is strictly necessary for military training--and also to the very extensive educational programs in industry. At long last, we seem to be providing a genuine universal compulsory education. In our increasingly interdependent world, the ignorant man is a kind of social and intellectual Typhoid Mary. He infects others with his suspicions and misunderstandings.

THE ORGANIZATION of the SCHOOLS - The third of the major educational changes during these years is a development of a fully responsive educational organization. We have seen, during the past ten years, the emergence of a whole array of fluid organizational plans for the schools. The Trump modules have not yet been excelled as a way of providing an organization that is responsive to the individual differences of the students going through it. The same thing can be said of the non-graded school which, though by no means a new idea, is being widely examined now. Even more important than the fluid, responsive education is the reemergence of individual guidance as something more than psychological testing and screening of students. While the guidance field, as an advanced field of study, requires

a considerable development before it can fully meet its responsibilities, there is no longer any doubt about the nature and seriousness of these responsibilities. The school systems will not wait for the university guidance departments to catch up with their needs; they are appointing guidance officers, even though some of them are inadequately trained.

The school that is emerging now will have a fluid school calendar as well as a fluid school organization. The school year as we have known it is bound to disappear some time during this generation. The long summer holiday is meaningless in our time. It continues only because we have failed to be imaginative enough to come up with an alternative that would serve the students better.

Instead of the fixed entrance age, and the more or less fixed age of completion of school, we are surely going to have a school in which there are many entry and exit points, with work internships, tutorials, a great extension of nursery school programs, a phasing from school to work instead of an abrupt break between the two, and so on. The school really should be open like a hospital, or perhaps like the post office--every day of the year, and for as many hours of the day and night as needed.

IMPLICATIONS for ART EDUCATION - The implications of all this for art education are very numerous indeed. The most

evident of them is that carried by the thrust of the new curriculum programs. In art education, as in other fields, the teacher is called upon to carry the student to the humanistic depth of the field, where man the artist-- homo faber--is revealed. The artist's vision of the world is not only technical, but quintessential. If I understand him, he seeks to find that which is irreducible about reality, and to state it as if it were what is centrally explanatory about reality. He lives in his time, he speaks out of his time; but he never fails to speak across time to all men. Nothing less than this view can be called art, and nothing less will do for our students. I shall not develop this point here, being in the company of art teachers. In any case, the modern tradition of art education has been closer to this set of ideals than is true for any of the other school subjects. Art teachers, since the Twenties, have never failed to ask children to consider art as making, and to approach art in the manner of homo faber. Whatever their failings have been, they have not been of the essence.

Art history, on the other hand, has been a somewhat neglected area in art education as practiced in many schools. We have the opportunity--and the number of spokesmen expressing it has greatly increased recently--to consider art history as teaching children how to see, and as giving them an opportunity to enter into a crucial confrontation

with the rest of the world. Perhaps the first and most important learning a student has to make about a given art object is that it exists independent of him. He has to assent to its existence. This assent to the otherness of the art object can be thought of as crucial developmental experience. Establishing the difference between I, and everything that is not I, is one of the most gruelling of the developmental tasks of childhood. It takes a long time, and requires frequent help.

THE ARGUMENT for ART EDUCATION - Since art educators constantly have to battle for time to teach children, it is perhaps worthwhile to consider the terms in which the argument for time to teach any subject matter has to be carried forward. In my view, any subject matter has to justify itself according to how generalizable it is, how universal it is for general education, and how feasible it is. Art educators have not always argued in these terms; sometimes they argue that art ought to be taught only because art ought to be learned. But that's true of any serious subject matter. What is most generalizable about art is the special view of man that it contains. No subject matter deals with man as the arts do. He who fails to grasp the reality of this aspect of the human conditions is less than a whole man, and is therefore less than wholly educated.

The same thing can be said about the universal quality of the subject matter. Since the art experience is a part of all experience, as the aesthetic is a part of all perception, the argument for art as a part of general education is unassailable.

Concerning the feasibility of teaching art in this lofty fashion, more needs to be said. We have to argue that teachers exist who can teach this way, or can be created. We have to argue that the required methods are available and communicable, and that the materials are cheap and easily available. All of these arguments can be made effectively (except, perhaps, for the wide-spread availability of certified teachers who can in fact do what this argument requires of them), but we have to make the argument in a practical and intelligent form.

Perhaps, in this connection, it will become more apparent than it has been that art teachers need to have specialized training, and that specialized teachers in this field are more necessary than we have thought they were. In order to make them available, we probably need to use the newer communications media, and other of the newer devices available to us--team learning, programmed instruction, large classes, and art centers open also before and after school.

We live in a time of severe competition for the students' attention. The best claim that art education can make is intrinsic in art. Its best justification is that there is a unique way of perceiving and thinking that is artistic.

I assume that there is nothing new about these arguments, or about this way of viewing art. There may be something inadequate about my view of it, since I do not claim art education as my field, but we can be thankful that this set of arguments, or some better version of them, is widely understood among art educators already. Our task is only to urge the necessity of what we already know to be true.

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PROCEDURES FOR EFFECTING EDUCATIONAL CHANGE

Melvin Tumin

There is today in this society an obvious and shocking disparity between the apparently great increase in interest in art, as evidenced by the flourishing boom on the art market, and the persisting indifference to art experiences in the curriculum of our public schools. One might of course applaud this separation of the trends of the market from those in education on the sound grounds that the principles that govern a market place, whether for art or wheat or real estate, are by and large inimical to those that should guide the development of the schools. Yet, if art has become so fashionable, one wonders why at least some of the aura of favor has not been shed onto the curriculum in art education.

A host of possible answers rises to mind as one asks this question. It may very well be, for instance, that the fabulous boom in art products does not indicate an increase in meaningful interest in art nearly as much as a new source of profitable investment in durable securities. It is also certainly true that the participation in the inflated market for art products is limited to a very small portion of the population. Can it also be true that much of this participation really represents an effort on the part of new and old affluents, to find ways in which to prestigiously consume, demonstrate and validate their affluence? And how many of the products on the market ought better to be described as pseudo-art, non-art, and anti-art? We have some clue to the power of such fashions in the conical popularity of products on the literature market deliberately ballyhooed by non-critics as non-fiction novels. And surely many of the more fashionable manufacturers of products sold on the art market are just as explicit about the distance and illegitimacy of the relationship of their goods from anything normally included under the term art.

Even granting for a moment that there has been a significant increase in meaningful participation by Americans in the world of art, can it be denied that only the tiniest fraction of the population has some

sensible ideas about and appreciation of what goes on in the world of the arts? It is even less debatable that an even tinier fraction of the population owns anything that might be called a work of art, however inexpensive and however much today's fashion norms dictate that anybody who wants to be somebody must own at least a French impressionist lithograph.

On the admittedly moot premise that the more there is of meaningful relationship to arts the better off are we as a society, one might try to balance the despair that the low rate of adult participation generates by turning hopefully to the schools to see if the new generation is becoming more sensitively attuned to the world of possibilities inherent in art experiences. But that hope proves to be ill-founded. For when we look at the data, we find a steady, dismal indifference to such art experience on the part of those who decide on the content of school education and those who absorb, profit, or are victimized by it; i.e., the students. The simplest proof is found in the percentage of total curricular hours devoted to art education. Those data show that almost anything and everything else, not excluding shop, gym, and driver training, often get more formal attention, as measured by money, hours, teachers, and public concern, than does art education. At this point it is not useful to reopen the debate as to whether art education ought

to be education in history and criticism of art, or in some form of creative experience, or in creation of art products, or some combination of these. Whatever our partisanship on that issue, we can all agree that because of the indifference to art in the curriculum, our school children, and, indirectly, their parents, are being deprived of a range of crucial educational experiences. With that deprivation is lost the chance to develop various kinds of tastes and sensibilities, the absence of which is sure to impoverish the lives of all of us. One is tempted, of course, to say that this situation is not unique to art, since precious few people participate meaningfully in scientific creativity, and the majority have just as abysmally low an appreciation of what goes into science, scientific activity, and productivity as they do of art. But there is a real ~~difference that overrides the apparent similarity~~ between science and art. It is the fact that the translation of excellent creation into applications immediately and self-commendingly useful and pleasurable to even the most illiterate of men is a standard feature of science and technology in this culture, while almost no such translation into general accessibility and enjoyment is possible in the world of art. I must ignore, of course, the translations of basic scientific research into technology aimed at making

man utterly miserable, especially through new instruments of warfare, because if one puts those into the hopper, along with the valued and desirable technological translations of science, the enthusiasm for science may be left without any grounds at all. Ignoring that, however, science has art beaten, hands down, no contest, at least in this society and at least as measured by the comparative enthusiasm for, respect of, and continued support for the two activities in the schools. It can be argued, of course, and many have, that new visions and images of the world, new ways of seeing and feeling and hearing and touching have in fact been regularly translated from the original works of inspired artists into everyday objects which, often unbeknownst to the consumers of these objects, provide them with a far more gratifying and livable kind of sense-environment. The evidence pointed to in support of this argument includes new building styles, new types of furniture, new office arrangements, new colors in clothes and fabrics, new forms of transportation, and what not.

Let us grant this for the moment; let us accede to the claim that there has been an equal translation of the fresh and creative discoveries of men of both art and science into an enriched environment for the average man. A critical difference still remains for a

variety of reasons--only some of them understandable--namely, that there has been general public award of credit and prestige to scientists for the technological translations of scientific creativity, while no such enhancement of the stature or public utility of artists and art teachers has occurred.

Part of the reason for this difference is the apparently closer connection of science to the giant industrial complex that dominates the consumer market and the consequent and deliberate, albeit often hypocritical, touting of science and research by the advertising agents of the complex. Connected, too, is the fact that the credit for our success as a nation has most persistently been ascribed to our industrial and productive strength, to which of course scientific research has made and has been credited with making enormous contributions.

If, then, science is responsible for our national greatness, for our capacity to win wars, and hence our ability to defend ourselves as a nation, and if that same science is thought responsible for enabling us to do so many of the things we have come to want to do, such as fly faster, drive faster, wash clothes more easily, have better lighting, get our letters typed and duplicated more quickly, and get well more quickly after the onset of an illness, it is no accident that science

should be revered and admired, even if also feared, and even if scientists are thought to be something close to crackpots. By derivation, it makes good sense that the public and its elected officials should have been willing in the last decade and a half to pour enormous amounts of money into training for science in the schools.

It is likewise not accidental that art should have fared so poorly. No feats of national valor can be ascribed to art or its derivatives; no nation-saving achievements; no great easing of life's ordinary burdens and woes (again disregarding for the moment the monstrous misuses to which so much of science has been put). Nor will it do to insist to a contrary-minded public that the breakthroughs in visual or literary imagination have been just as revolutionary in the past fifty years as those in science, however true this may be.

On the scale of public values, science is useful and powerful and hence to be supported in ever-increasing amounts. By contrast, art, whether visual, literary, musical, or whatever, is demonstrably useless on this same scale of values; useless, a frill, something to be enjoyed as diversion and entertainment, if at all, after the important things have been taken care of. And, of course, matters become worse for art when the effort and time required to get the important things

taken care of leave persons sufficiently untutored and fatigued to be able to enjoy anything but what passes for entertainment in the mass media.

Against this widespread conviction about the uselessness of art, everyone here poses a contrary view. We are sure, all of us, that art experiences of various kinds, whether those of the participant or spectator, do something vital for and to those who become so engaged. And we are equally convinced that the uses of art, in this experiential sense, are just as fundamental to human existence, just as crucial to the quality of life, just as necessary to decent survival, as those of science.

I do not doubt for a moment that we are correct in this conviction. Most of us would not be here if we were not so convinced and if we did not have a wealth of personal evidence to recount in support of this conviction.

Our problem, then, can be put as follows: How can we prove what we know? How can we prove it in such a way as to make people share this conviction and act on the basis of it?

Translating this problem into action terms, we ask, "How can we make people want and value the things to be had from significant art experiences, so that they can come to value those experiences for the satisfactions

they bring; to know what art can do for them; to want that and to have it happen to them so that it becomes increasingly indispensable in their lives?" That is what art educators everywhere must ask and seek.

But, if you are to be frank about your successes to date in these matters, you shall have to confess that you haven't moved ahead an inch in twenty or fifty years and probably are even relatively less well off today than twenty years ago. Like the chronically unemployed and poor people of our society, art education may be relatively better off when compared to itself twenty years ago. But other disciplines, such as science, have improved proportionately so much more that the deprivation and degradation of art relative to these other disciplines is perhaps even greater.

Posed this way, the problems facing art education seem insuperable--or at least as large as those connected with changing the basic value structure and system of modern industrial society. In one sense, the problems are that large. But so are the problems facing those who would bring equality and quality to education in all subjects. For while science curricula may be better off today than ever before, the quality of education in general, including science, is so abysmally far from what it should be and could be, under the right circumstances, that revolutionary changes in school and

society are required if any basic improvement is to occur.

I am trying to suggest here that the problems of art education are in some significant senses the problems of education in general. All of education is afflicted and cursed by the worship of so-called efficiency; by the measurement of its success in terms of some very limited cognitive outcomes, as indicated by scores, on tests that are neither standard nor national, whatever they may claim to the contrary; by the judgment of the worth of a school in terms of the number of its graduates who go on to prestigious colleges, without much regard for what they really know or what kind of people they are; by the primary orientation of school to things supposedly relevant, sooner or later, to acquiring prestigious occupations; by the attendant status-anxiety of parents who hold their children as status-hostages and try to manipulate their careers in the interest of their own status-enhancement.

Everywhere today education is thus afflicted by a set of themes inimical, in a very important sense, to the kind of rich and ever self-enriching life to which quality education could contribute so much if ever it were implemented in the schools.

In the present sorry plight of education in general, one can point to the most egregious failure of the

current schools--the failure to be concerned with goals of education beyond those of limited cognitive skills. Other goals can be named; they include the acquisition of a satisfying self-image; a capacity to live with differences; a vital interest in participation as citizens; sound emotional development; and a continuing refinement of tastes and sensibilities.

As we consider the best possible strategies for energizing the role of art education in the schools, it is crucial to consider not what the goals of art may be, but rather in what ways art can contribute to the more general goals of quality education. If we are confident, as we should be, that the goals of art education are contained within the goals of general quality education, then, we are in the very advantageous position of stressing the importance of art education as a valuable, if not indispensable, means toward the achievement of those more general goals on which assent is easier to get than it would be with regard to the presumably more particular goals of art education as such. The steps, then, involve first the proof of the importance of the general goals of quality education and then, second, the proof of the relevance of art education as a means to those general goals.

Given this as a most general agenda of action, let us step back for a moment and ask what it is that we claim

is both important and capable of being achieved--perhaps uniquely--through art education, and, if not uniquely, at least importantly through art along with other approaches and disciplines. I would offer a provisional list as follows:

1. Art education, if it is any good, is a model of real individuation in education. It is impossible, as I see it, to teach art successfully unless the uniqueness of every student, as an individual in relation to what he is doing, is a central determinant of the relationship of the teacher to the student. To the extent that individuation of education is a sine qua non of quality education--to that extent art education provides us with a model of how to teach in general. In so doing, it constitutes the kind of indispensable training for all teachers that we dearly wish they might have and might be able to put into practice in their classrooms, if their school circumstances made it the least possible. As a minimum, the knowledge of what genuine individuation of education looks, feels, and sounds like would give teachers a marking point against which to measure their deficiencies and toward which they might strain--or at least feel guilty for not approaching.
2. Experiences in art provide perhaps the only or at least the most persuasive path to self-discovery and sense of growth that is available anywhere in school

or the rest of life. Most importantly, that growth and self-discovery have no meaning when they are matched competitively against the achievements of other students in these regards. They are meaningful only in comparison to oneself at a former condition of life, the day or week or year or moment before.

3. Art experiences--like those of love and play--can provide gratifications and pleasures to children that are distinctively characterised by their spontaneity, their lack of self-consciousness, and their yield of pleasure-in-process. It is process as much if not more than end-product that matters in art experience. Properly one should say that the end-product can be thought of only as the totality of all the experiences had along the way to the stopping point. Such noninstrumental, noncontrived, nonmeasured efforts and gratifications constitute kinds of experiences not normally capable of being had elsewhere. It is no accident that even in science and mathematics, into which so much public money and effort have lately been poured, there is a continuous stress on creativity and its central significance for the entire scientific enterprise.

4. Experiences in art can convey important meanings of the terms "truth" and "integrity" that are not elsewhere to be found. One learns--if he has learned well--when he in his own work or others in theirs have

resorted to contrivance, trickery, and sentimentality in order to achieve effects and how cheap and unsatisfying these effects can be. Once one has acquired a knowledge of what is real and what is artificial, what is solid and what is shabby, one can never again be as easily put off, or put on, nor can one ever again be satisfied with anything less than the real thing. Moreover, the capacity for discrimination, about oneself and others, is cumulative or can be, and has a power of asserting itself against all institutional pressures to the contrary.

Finally, and perhaps most important, art education, if properly transacted, is an indispensable and perhaps uniquely effective way to enhance the enjoyment of life and the realization of human sense potentials. It is patently clear that without such education, we shall remain in that state where though we have eyes, we do not see; though we have ears, we do not hear; though we can touch, we do not feel; though we have emotions, we know neither joy nor sorrow deeply. So, too, though we remain the effective agents responsible for the looks, sounds, and motions of our environments, and though we could make these increasingly pleasurable if not beautiful, we have allowed them, out of apathy and ignorance, to be made mostly ugly and horrible.

I shall not multiply the possible yields of art experiences. In any event I have included many diverse things under each of these five major headings. The important thing for us here, I believe, is the way in which, at least hypothetically, these art-specific yields link up intimately with the general goals of quality education. Note, for instance, the probable close bearing of individuated education on the growth of self-esteem, predicated on being treated as a worthy individual, and reinforced by having one's own development a matter of serious concern to the teacher, measured not against others who are differently endowed and interested, but against one's own prior and future possibilities. Note, too, the way in which the growing capacity to discriminate the true and the integral from the shabby and the sentimental may be a crucial element in the emergence of the kind of informed criticism that is indispensable to sound citizenship. Or, consider the possible significance for sound emotional development of the experience of non-self-conscious pleasure and in-process gratification that art experiences can provide.

Here, then, we have a rough and admittedly crude model of a set of desired goals called quality education and a set of possible means via art education, to the achievement of at least some of those goals.

Let us offer these relationships as hypotheses--not as dogmas, however convinced we may be of them. Let us always entertain the possibility that they may describe what is possible for some people, perhaps many, but not necessarily for everyone who gets involved in art experiences. Let us remember, too, that there is a great deal to do by way of formulating what it is we mean by the most important variable of all--namely, art experiences.

With this latter as a reminder, there is, it seems to me, a very important clue to possible strategy in the search for ways to improve and increase the exposure of students to such experiences in our schools. I would argue that if one is going to be rationally political about these matters, the most important first step is to secure public agreement, or at least agreement from responsible officials, to the following contentions. First, the goals of general quality education are desirable and important goals, and each is as important as the other, and all are as important as the goals on which we now appear to focus, judging by the way in which our schools operate and measure their success. That is first.

Second, assuming any success with any part or all of this venture, the next step, I believe, is to secure agreement about the importance of sound measurement of the extent to which these goals of quality education

are being achieved. One may have great confidence in the outcome of such measurement. It will demonstrate, I believe, beyond any possible cloud of doubt, that our school systems, for all the wonders they achieve given their burdens and resources, are dismal failures with regard to the range of these noncognitive goals, and, let it be said, with regard to most dimensions of cognitive functioning as well, other than those pitifully narrow functions badly measured by existing psychometric devices.

If the schools' failures can be shown, and if one may assume consistency and integrity on the part of the officials, then having agreed on the importance of the goals and having been shown the failure to achieve them, one ought then to suppose the possibility of increased interest in exploring the reasons for these failures and the possible source of increased success.

At this point--and please note nothing has yet been said about art education or art experiences--it becomes relevant to introduce the hypothesis of the relevance of the yields of art experiences to the goals of quality education; e.g., the relevance of the individuated education to the sense of self-esteem and the bearing of the capacity to discriminate true from false on the development of sound citizenship. One need not label these as art experiences as yet. One need only

hypothesize the significance of such kinds of experiences, which we firmly believe are to be found in imaginative art education, for the desired and as-yet-unachieved ends or goals of quality education.

The hypotheses are perfectly reasonable. Their reasonability can be easily established, even if only negatively, by pointing to the dominance of the themes of instrumentalism, status-consciousness, competitive grading and degradation, as they dominate the school ambience and yield the failures on which evidence has been secured. It is then logical to turn to the opposites of these present inputs--the opposites of instrumentalism, status-consciousness, and competitive degradation--in search of remedies for current failures. The opposites, of course, are the kinds of experiences we have just suggested are found in imaginative art education.

Assuming once again rationality and consistency, assuming, too, that officials will put their money where their mouths are, assuming no national or local crises to drive out any thought of subjects still considered frilly and just a mite effeminate and useless, then the line of strategy suggested above might conceivably be followed with some measure of success.

But now let us also be rational with ourselves and consider the existing situation and the difficulties that lie ahead.

First, assuming a totally clear path to pursue the strategy as outlined, there is an enormous job of research, of test construction, and of experimentation that lies ahead. Terms must be clearly defined so that if we claim an outcome is achieved, we have evidence that it has been achieved, and that evidence is so good that it convinces the veriest skeptic and most intransigent doubter--at least as much as such people can be convinced of something they don't want to believe. In short, a great deal of provisional goodwill and support for research must be elicited in order even to develop the strategy of persuasion and begin the changes that seem required.

In this regard, then, the politics of education must be given serious attention at the highest levels of power. The force of all your convictions will not suffice if you do not also bring to bear the force of your numbers and of those associated with you to get the research programs launched that are required to test the reasonableness of your hypotheses.

Remember, in this regard, that quality education as here defined is the concern not alone of art educators. There are numerous allies on this score in all the other school disciplines. They must be recruited, or joined with, for the kind of political persuasiveness

needed to launch the necessary massive inquiry into the conduct of our schools. It is heartening in this regard to note that at least some segments of the Office of Education are terribly concerned with the extent to which the school systems of the country are in any sense achieving the national purposes which have been assigned to them for accomplishment. There is a very encouraging head start of favorable support for systematic taking of inventory of our schools' successes and failures, with a broad vision of success and failure guiding this inventory.

Second, if one is going to try to join with allies from other fields in the quest for better means to implement the goals of quality education, one must be prepared for the possibility that many of these goals may be susceptible to achievement by revisions in educational process which may have nothing necessarily to do with art education as it is now known. What I think is terribly important is to keep one's eye fixed on what one wants. There are a specifiable set of behavior outcomes that are desired. Let us therefore be prepared for the possibility that something very different than present day special art education programs may be the most effective means to these desired goals. I do not doubt that some of art education as it is presently conducted, or as it might imaginatively be reconstructed, will be found to be terribly useful in this search. But it may very well

prove to be the case that a whole new concept of education, education for creativity, or education for taste and sensibility, or combinations of these and others, in which many disciplines join hands, may be the newer and broader vision of things to come and curricula and processes to develop.

Art educators of today may, therefore, be contributing to their own formal demise in the process of constructing schools that achieve their desired behavior outcomes under other terms and conditions.

It may be, in short, that everything now taught as art education, except art history and formal art appreciation and criticism, may be encompassed in much more promising and acceptable programs. It is conceivable, is it not, that non-self-conscious participation in creative activity can become a standard part of a school curriculum without anything necessarily to do with an art curriculum as such. If so--all to the good. It is lovely in some sense to have a cause which can conceivably be achieved in a number of different ways and which eliminates the need to have a parochial approach to the cause. The important things after all are the desired behaviors, not the names given to them or to the processes by which they are brought into being. If such events should transpire, the current debate as to whether art education should be education in

creativity or education in the history and criticism of art will dissipate or even vanish. Then, those who feel that the history and criticism and appreciation of art have values not be achieved elsewhere will have to make their case independently.

Third, while these two types of strategy are being developed, it seems to me crucial to pursue simultaneously the more modest objective of increasing the quality and quantity of art education, as such in the curriculum. In considering this possibility, one thinks first of the resistance of teachers and parents and students to devoting any significant portions of the curriculum to art, when there are so many other more important things to be achieved in an all too short school day and year. Their resistances are, of course, founded on the prevalence of the general theme in our culture of the uselessness or secondary importance of art in the life of man and of our society. One isn't going ever to make a big dent on that conviction until one has altered those basic cultural themes. Here in this case I think it indispensable once again to be specifically political in one's approach to the problem. Somehow, sufficient power and persuasion must be put together, including that of allies from other disciplines, to change the behavior of schools even though

one doesn't change the feelings of those in command.

The model here is something like that of ending racial discrimination by ordering desegregation without even trying to remove prejudicial feelings.

No great changes have to be made. Small changes will do at first. Some more hours added here and there. Some better material conditions and scheduling. It would be a major assist, I believe, in this regard if the NAEA and all the allies it can muster were to go after a selected number of high-prestige colleges to get them to consider allowing art and music as major subjects a student can offer for college admission. I see every good reason to assume that some such changes could be made and made within a relatively short time. We may find that once certain prestigious colleges have given their blessing to art and music as major subjects, a fad will develop, and others will follow suit. High schools will then look upon these subjects with much greater favor and, in turn, will spread that view to teachers and students. Recognizing realistically that college admission requirements virtually dominate, if not terrorize, the high schools today, it makes good sociological sense to urge that we see what can be done about these requirements. The same strategy,

it is interesting to note, is indispensable if anything is to be done about eliminating or reducing the significance of the competitive grading system. In this venture, there are more allies than one might think and more readiness in some places than is ordinarily imagined.

A major obstacle here is the absence of a felt need on the part of students and parents and teachers for the yield which we feel issues from sound art education. In part, of course, the lack of any felt need for these outcomes is due to the lack of experiencing them. We get into a circle here--but it can be a circle either of self-reinforcing defeat or of self-reinforcing success. If one can get more hours devoted to art education in any and all forms, and if one can get art admitted as a major subject for college admission, then one will get more people exposed to art experiences and presumably coming to understand what it is that is so valuable and unique.

At that point, it becomes crucial that we live up to our announced capacities; namely, that we make it possible for at least some of the newly exposed students to encounter a set of experiences they have nowhere else in the school and which they will then come to value. The implicit obstacle here is that we shall not be imaginative or skillfull enough in what we are doing, when we

get the opportunity to show our wares, to be able to prove our point. It is not that everyone has to go out of the art classes transformed by what has happened to him there. But at least some of the students have to be transformed, slowly if not immediately--at least more than now undergo such experiences. In short, we must be ready for the opportunity when and if it comes, and we must not muff it, at the same time that we keep our expectations modest.

Sometimes art educators are inclined to sound as though they were promising miracles. This will not do them any good at all. But the readiness to deliver the goods is crucial. This then is the task of present day training of teachers of art education as it is practiced.

Are there not ways of making art dramatic? Exciting?

Sometimes spectacular? Fun? Cool? Can't all the obvious needs of young people for freedom, self-expression, flamboyance, and what not, somehow be capitalized upon?

I do not know. I am not a qualified professional in these matters as you are. But it seems to me that art education has the unique chance, compared with other curricula, to take advantage of the fact that so many of the most urgent and pressing needs for autonomy, independence, self-regulation, and feeling of meaningfulness that characterise the younger people are chronically unmet and indeed negatively restricted in the schools.

If one keeps his eye steadily on the liberation of the spirit and opening of the mind and heart as goals of art education, then it may be that brilliant imaginative reconstruction of art curriculum may really be developed. I am here assuming, as is obvious, that we are speaking of art experiences in the broadest possible context. I value those experiences, without valuing any the less those which come from tutored and refined understanding of works of art in their more formal sense. If, however, it turned out to be the case that one had to choose between the two, I would opt for the broader meaning of art experiences as what we are after, sadly acknowledging that the marvels of feeling and understanding that one can get by relating oneself to great works of art may be for many, many years to come much more difficult to make possible for the many than some version of the spirit-liberating set of experiences we have heretofore been speaking about under the heading of quality education. I do not doubt, however, that if such a choice is forced upon you, and if you choose the broader set of experiences to try to implement, and if you do succeed in those aims, you will thereby be laying the groundwork for the triumph at an earlier date of the program to make art in its formal sense a significant part of the lives of many more than have heretofore ever been touched by such experiences.

There are, let me say, finally, many promising signs of movement in the directions here envisaged as desirable. I may be an incredibly naive optimist. But I take some small encouragement, at least, from the formation of a National Arts Council and from the newly founded National Endowment and Council on the Humanities and their program to investigate college entrance requirements as they affect art. I am buoyed up by the great sense of perplexity expressed by the Office of Education with regard to the relevance of education for desired national goals and with its intent to be much more rational about its research efforts than it has been in the past. I am even encouraged, in a horrible way, by the fact that painters may soon occupy a niche in the national prestige ladders side by side with prize fighters, oil tycoons and movie stars, if only because paintings now bring lots of money.

Our culture is such that some of the most obdurate people regarding art become convinced there must be something to it after all if one painting, only 18 inches by 18 inches, can sell for over a million dollars. They may even think they can paint as well. It will be good if they try.

I am also encouraged by the obvious sense of despair regarding the emptiness of life which now appears to be pushing people away from TV sets a little bit more than

in the past and a little bit more into museums and music halls and libraries. One smells that something is in the air. This is an optimistic way of summing up a series of small events that individually may not seem like very much. But I think the challenge of making art experiences meaningful and exciting to students may come sooner than we think. It is a challenge for which, of course, you will want to be ready. If you are not ready, the next chance may be long in coming. I do not doubt that you will be ready.

Melvin Tumin, Professor of Sociology and Anthropology,
Princeton University

THE ROLE OF THE ARTS IN EDUCATION

James E. Russell

This past year the Educational Policies Commission produced a statement which is in my judgment one of the most important things it has ever done. The title is Education and the Spirit of Science. There is more in the scientific spirit than science alone, that underlying science there is a system of thought--a way of looking at the world--which applies in a great many other areas and which has demonstrated that it is effective in human life and in the doing of things that people want done. But it has also demonstrated something that no other system of thought has demonstrated and that is the ability to penetrate any culture, any culture at all. We find, for example, that by using the international symbol systems and thought systems that are associated with the scientific mode of thought, we can get into communist cultures, we can get into backward cultures. We can get into cultures irrespective of language. The workers of the Aswan Dam

in Egypt are working on drawings which are made in Leningrad and in which there are no Arabic words; but they can build dams. This cross-cultural penetration occurs in no other system of thought. Such a fact must mean something quite important. It must mean a great deal for education, because in effect if we have systems of human communication which empower men as no other systems do and which all men can participate in, then we must be looking at the central essence of the education processes as it obtains in any culture.

The Educational Policies Commission has been working for some years toward identifying what this system of thought is, trying to find acceptable language in which to describe it and discuss it and set it forth as a set of recommendations with the serious intention that all schools everywhere should hear this message.

Now some people think that if you are for science, you are against art. This idea of a necessary conflict between the two areas is wrong. I would agree. I think it is necessarily wrong. But nevertheless it is pretty common to hear about it. And there were members of the Policies Commission who thought that way, and that was one reason why they wanted a project on the role of the arts in education. And we began the project which I am to discuss with you.

I did know from some previous reading and study of the existence of a body of literature in which each of the

major fields of the curriculum identifies for itself the benefits of studying that subject. I had learned, for example, that within the field that we call physical education and its cognates, health and recreation, the benefits of participation had long been a subject of discussion. There are documents which state the views of the professionals as to what individuals and the society at large get in return for putting time and effort into physical education. Believe me, it is everything. Heaven comes on earth. You get good citizenship, ethical behavior, you get all sorts of returns. Or take what the historians have to say about what you get for the study of history. You get insight into the values of mankind, patriotism, and here comes heaven on earth again. In fact, after you look into a few fields, it gets to be comic; because they are all the same. Every field makes the same claims. When you read enough of this literature, you learn a technique for reading it. The things you really get are never put in the first three. The first three are God, home, mother, country--something of this sort. Along about item four, the English teachers get down to where they are ready to confess that maybe what you learn is communication skills; the history teachers are ready to say that you get a sense of some developing event; the physical education teachers are ready to say, by about item 4, that there is physical fitness. The

things that you can really get are always run down. Now, with this background, I turn to your field. I have here a quote from current literature which I want to read to you. First, the report of The Commission on the Humanities which was sufficiently respected to result in the actual appropriation of money. They have a section called America's Need of the Humanities, and in this section on America's need of the humanities--for humanities I am going to ask you to read the arts. It is true that humanities is a bigger term than art. It is also true that every one of these things that is advanced by the Commission on Humanities is also advanced individually for each of the arts that we are here talking about. Anyway these five reasons each end up with a sentence and I would like to read to you the concluding sentences from each of these five reasons.

"It is both the dignity and the duty of humanists to offer their fellow-countrymen whatever understanding can be attained by fallible humanity of such enduring values as justice, freedom, virtue, beauty, and truth. Only thus do we join ourselves to the heritage of our nation and our human kind."

"To know the best that has been thought and said in former times can make us wiser than we otherwise might be, and in this respect the humanities are not merely ours, but the world's best hope."

"It is by way of the humanities that we best come to understand cultures other than our own, and they best to understand ours."

"If we appear to discourage creativity, to demean the fanciful and the beautiful, to have no concern for man's ultimate destiny--if, in short,

we ignore the humanities--then both our goals and our efforts to attain them will be measured with suspicion."

"The humanities are the immemorial answer to man's questioning and to his need for self-expression; they are uniquely equipped to fill the 'abyss of leisure.'"

Or Marshall McLuhan, writing of modern men reeling under the impact of change: "The percussed victims of the new technology have invariably muttered cliches about the impracticality of artists and their fanciful preferences. But in the past century it has come to be generally acknowledged that, in the words of Wyndham Lewis, 'The Artist is always engaged in writing a detailed history of the future because he is the only person aware of the nature of the present.' Knowledge of this simple fact is now needed for survival."

Or the Committee on National Interest of the National Council of Teachers of English: "The processes of becoming articulate and literate are central to man's attainment of full human dignity; literature helps man to understand his own nature and the nature of fellow human beings; literature reveals and clarifies reality, affording illumination--rugged, intellectually demanding and inspiring--of the ideas and experiences of man. The cultivation of literature not only gives man an access to the ideas and values of his culture and a consequent desire to cherish and improve it but also stimulates his growth in understanding, sensitivity, and compassion."

Or the Committee on the Schools of The Commission on the Humanities: "...we would assert that the humanities play a uniquely effective role in determining a man's behavior and values. Included in the humanities are those studies that help man to find a purpose, that endow him with the ability to criticize intelligently and therefore to improve his own society, and that establish for the individual his sense of identity with other men both in his own country and in the world at large. Men and women who have a thoughtful appreciation of humane studies understand more fully than others the complexities with which we all live, and they have the potential for dealing with these complexities more rationally and

more successfully than people who are unaware of or indifferent to the humanities. Those who understand and appreciate the humanities also lead more rewarding lives both within their own hearts and minds, and in their relations with their neighbors and associates, their communities and their country."

So they understand more fully; they deal more rationally; they live more rewardingly; they deal more successfully.

Do I hear the Second Coming approaching?

Who is going to take this literature seriously? This is a literature written by the convinced for the convinced. It is a literature which asserts ex cathedra a very large claim quite independent of most of the evidence that can be brought to bear on its validity. Can we rely on such a literature? We decided not. We decided that this literature does not answer questions; it raises them. So we decided to turn to those questions to see if we could formulate them and possibly find some evidence to apply in answering them. I will read these questions so that you can understand where we went in our effort to come to grips with this field. These questions are not in an order of value. They are as they fell off the pen. And you will see that each question is intended as a challenge to a claim.

What is meant by education of the emotions? Are emotional responses teachable? If so, how are they taught? Is skill in the use of language the product of aesthetic experience? Is there such a thing as communication through art? If so, what is communicated and how can one study

these communications? Do aesthetic experiences communicate and teach values? Do the arts form good taste? Does the experience of good taste in art carry over into good taste in daily living? Is the development of the ability to think furthered by aesthetic experiences? Does aesthetic experience foster creativity? Can the arts be used to form the powers of perception? Do people see differently because of artistic experiences? Does one learn about humanity through the arts? Does one learn through the arts how to deal rationally with the complexities of life? Does one get revelations of other aspects of reality through the arts? What are the sorts of experiences, aesthetic or others, which develop a broad human being? Are there gains for students in having the opportunity through artistic creation to express themselves, perhaps reducing internal tensions? Is catharsis an identifiable effect? Does the joy of participating in performing arts have beneficial by-products? Does it provide, perhaps, the rationale for going to school to persons who otherwise drop out?

We think that these questions are not all equal. We do not think that they are equally researchable. We are convinced that some of them are fake questions. We are also convinced that some of them are valid. We think that the way to go at them is to see whether we can get evidence to deal with them one way or another. Those questions

on which we seem to be able to get the sort of evidence that would be convincing to the unconvinced, these are likely to be the questions that are worth asking. So we decided to search for answers in several places. First, of course, we wanted to consult with people who are experts in the field, practicing artists, practicing art educators, professional critics, and similar experts. We also intended to search out the experience of those who study the psychology of learning. From such sources we hoped to be able to collect evidence, useful evidence. It was at this point that the invitation came to come to this meeting. It was an excellent opportunity to present our problems to a professional group and to ask for their help. At that point I came on the remarkable paper that Harry Broudy gave to the NCAIE conference two years ago, and I was really quite astonished. I hadn't seen any paper like it. This man was asking the same questions we were asking.

He came at it from a different point of view. He assumed a commitment to universal art education. But he said that the commitment rested on certain assumptions, and he stated what those assumptions were. He spelled out seven assumptions, but I think that they can be reduced to three central ones.

His first assumption was that art (or, better, aesthetic experience) is worthwhile. Assumption number two was that art or aesthetic experience is worthwhile for everyone. And then his third fundamental assumption was that aesthetic sensitivity, the ability to have aesthetic experiences, can be taught. There were four or five sub-assumptions which added up into this last one. He did not then proceed to analyze the extent to which these assumptions are sound. He turned away from that exercise in order to describe an aesthetic program that can be installed in a secondary school and which will do good things. But he let go the really tough questions. We think that the toughest of the lot is his number two. It is not that art is worthwhile; we think you can demonstrate without much difficulty that it is valid for a great many people. But to demonstrate that it is universally worthwhile--this calls on you, we think, to go back behind the assumptions and examine their validity. And that is what we have been doing. I can assure you that it is a very difficult process. We start by asking: Now really, is it worth it? If it is worth it, how do we know? My experience is that this sort of question asked in all sincerity of people who after all are devoting their lives to this field can be a pretty deep challenge. You can end up wondering what evidence we have, aside from the fact that we have agreed ourselves per-

sonally to commit our lives. But we made these choices not because we are convinced that they are right for all other people. We are convinced that they are right choices for us personally. So there is a real question and it is a tough one. It has led us to some tentative conclusions.

We think that the traditional literature that deals with these questions is loaded with overstatements, with overblown claims, with matters stated ex cathedra without support. We think that to the extent that there are researchable questions here there is a gross under-effort to identify the questions which are researchable and try to get into them. But we have also come--we are reaching toward, I don't know whether I can call it a conclusion; a conclusion is sort of a big word which means we have made up our minds. What we want is a kind of a word that says that we are sort of hunching toward a statement. We think we can write a statement that will honestly and humbly and simply set forward demonstrable conclusions. We are now engaged in a pursuit in four major areas. We think that all the big claims that are reflected in some of those questions I asked are essentially fake. To talk about communication, for example, the teaching of emotions--all the big stuff--we doubt that there is a sufficient basis for us to wish to be heard. But there are four areas in which we are hopeful.

I do not present these in any particular order because I don't know about the order--in fact one of our big discussions is whether we really have four or whether it is one or two. We wonder if we may not have some giant omissions that would probably be immediately obvious to you. I don't know. My purpose in saying these things now is that we need help. We need to expose our work to the crossfire and cross fertilization it can receive from you. Consequently, I appeal for your response to what I am saying, either constructive or destructive, and let us see where it carries us.

I can outline these four areas fairly simply. I might add that these are selected from a vast range of possibles. These are the ones in which we think we can see something of the structure of the argument. Also, I should explain that among ourselves we tend to develop convenient and terse symbols as short-cuts to a big bag of concepts. We try to keep things simple by developing a terminology which enables us to refer to a set of concepts with a single word.

For the first major area in which we expect to find solid evidence, our short word is Joygoal. It is intended to symbolize what we believe to be a fact--not difficult to demonstrate--that the aesthetic experience is a joyful experience for the experiencer. Many disagree with Dewey's philosophy of aesthetics in general, but his equation of aesthetic experience with play--with things pursued for

intrinsic values as distinct from extrinsic values--this cannot be entirely wrong. The joy is a psychological reality.

We think that we can state the argument for the joy of aesthetic perception simply and persuasively. Our problem is whether we can then argue from that to universal education. It is unquestionably good, but does that mean that it is necessary? At the present moment we have a division among ourselves as to whether we can or cannot argue for universality.

The second of these areas we are calling Release. We mean it in more than one sense. There is in aesthetic experience the phenomenon of the release of emotional tension. It can be in the form of direct expression of emotion, acting it out. Or it can be a vicarious expression of emotional drives which if expressed directly would lead to opprobrium within the society, but for which art provides a socially approved means of release. Another form of release is the catharsis effect. There is a lot of direct evidence that catharsis does occur.

Here again we have the question: If you can demonstrate that release is an observable effect, and we think it is, can you then argue from that that it is necessary for all? We are leaning toward the point of view that all persons have some needs in this area. Maybe the need varies through time, but a person who is stable and able to live with himself is a person who has acquired a rational grasp

of his own irrational states. He is a person whose knowledge of self incorporates knowledge of the emotional life within himself. I think that there is a powerful and persuasive argument that any individual can learn something of himself in the course of achieving aesthetic responses. At least I hope so.

The third of these areas is Creativity. We are looking for a better term, because we want to express a broad concept: the openness of response, the ease with which a person expresses curiosity, spontaneity, the valuing of the non-conventional connection. We are wondering whether we can argue that aesthetic experience makes a positive contribution to the generation of these qualities. We are very confident of the evidence that shows us that you can put it the other way around. Young children are spontaneous, open, free in their responses; they do easily make unconventional responses. And an enormous amount of what is done in American education seems designed to stamp it out. That is wrong, of course, and correcting it implies changes. But what is known of how to generate these qualities? The evidence is unfortunately rather thin. There are some interesting studies of designs which are capable of being read more than one way at one time--like the reversing staircase or the chair which faces two ways at once. These static patterns appear to shift and move, so there is a sort of dynamism built into these designs.

Another example is the subtleties of the Parthenon, the rise across the stylobate, the entasis of the columns, the inward lean of the movements of the supporting members, the outward lean of the decorative members, and the rest--all of which give to the monument a strange quality of tension. Or again you find it in the Medici tombs--the placement of the statues, Day and Night, Dawn and Evening, on a slope so that they seem to be falling off. When you look at these things, you want to hold on to something so as to keep from falling. They are the types of dynamism that can be built in by design and which are capable of being perceived in more than one way.

There is evidence that sensitivity to this sort of design can be trained. It is possible by exposing people to this sort of experience to make them more sensitive to similar things. Can we connect this sensitizing to the preservation of creativity? Can we argue beyond the preservation of this quality on to its generation? Can we say that we know ways to generate and strengthen these qualities in people? If we could, this might also be the answer to the questions I asked about in numbers one and two; that is, can we connect the Joy goal and the Release goal to universal education? The cement that might do that could conceivably be found in this concept of creativity.

The fourth of these areas is what we call the Lemon-juice-effect. This is the intensification of experience. Any experience can be made to feel more intense and can have a larger feedback to the person if it is accompanied by the aesthetic quality. Examples abound. Literature can be used to intensify and enrich the study of history. A novel can say things that a history text cannot, because a novel integrates a large amount of life-type data--what people are, what they are like, what it feels like to live in these circumstances, the sorts of problems that human beings face--all of these are set into a sort of living context in a novel. Thus the novel can do something to bring the subject alive.

So this is where we are now. We are engaged in a process currently of trying to reduce some of these concepts to written form. The type of writing called for is very difficult. It involves not only the creation of new concepts and the integration of large amounts of data but also making decisions on very intricate questions of philosophy and value, and pulling these all together and getting them down into some form that we are willing to have seen. I have known times when our staff could produce things of this sort on very short notice. I have also known times when I and other members of the staff have sat and gnashed our teeth for months on end without being able to break through satisfactorily on questions of this

degree of intricacy. But may I ask if, when we have a document that we are willing to let be seen, I might send it to you for your comments. If you would comment in such a way that you might guide our hand, it would be a very useful thing.

If we can pull this project off, I believe that this will be helpful to you. I think that it would be a healthy thing in American education if we were able to state some major educational values of aesthetic experience, arguing from something other than authority. If the Policies Commission is to make a contribution in this area, it would be to help construct a foundation for art education on which we could agree and which we could then use when we face the school boards and the university people and the business men and the state legislators. To all these people, who so strongly influence our teaching progress, we would be able to show that our case is a sound one. That is what we are trying to do.

James E. Russell, Secretary, Educational Policies
Commission

FACTORS THAT AFFECT CHANGES IN ART EDUCATION

Edgar Fuller

It has been a privilege to attend two significant conferences on the arts in education within a month. The first of these, held at Dartmouth College at the end of August and the first days of September, was attended by representatives from a number of national associations largely concerned with the performing arts as presented by professional artists, but also interested in education. The objectives of the conference here also include preparation of more and better professional and amateur performing artists, but you have to go further. The teachers and administrators of art education tend to place special emphasis on education in the arts as important to all of education and to society at large. And in this conference there is a more specific goal--how to gain attention from the legal authorities and administrators of the schools to persuade them and the general

public that attention to elementary and secondary school-age children is basic for all education in the arts. Many years ago my status as a novice in the arts was made clear to me. Among all the basic fields covered in the general record examinations for graduate work and other tests of general knowledge, my scores have been higher in every other major field. This has not caused as much personal concern as perhaps it should have, because to me examinations about the facts of art as a subject important in academic life leave a great deal to be desired. A novice can easily read and appreciate in his own way some of the works of Shakespeare without becoming excited about research on the question whether the writing was done by Shakespeare or by somebody else. Esthetics is another matter. It permeates our total environment, affecting the philosophy and general quality of life of individuals and of their societies. Perhaps the personal rewards gained by creative artists in unifying materials, form, and content in artistic masterpieces may to some extent be the potential feelings and experiences harbored in suppressed forms by most persons. My talk here could well be labeled, with apologies to Harry Truman, as a layman's uncultivated but more or less desperate effort to support the Melvin Tumin doctrine you heard yesterday. On our own levels of artistic feelings, we may be able to do our best work by refraining from extended argument

over philosophical points not involved in clear messages from our own feelings or from the judgments of authorities in whom we have confidence. With our eyes on the stars and our ears tuned for such messages, we should be able to do more of what we already know how to do well in the improvement of art education in the schools. Administrative implementation of the arts in the schools has been emphasized in the agenda for this conference but most of the discussion has been on definitions and philosophy of art and has seemed to avoid such mundane problems. These are good subjects and are creators of a worthwhile ferment, but they are slow in making the arts a great influence in American education and in the lives of most pupils. If art education is as weak and meek as participants here have said it is, it could well develop strategy to show that the administrators of education may be wrong when they make it weak and meek in their schools.

It seems to me as a novice that acceptable and even much of the best art education is riddled by limitations that need not accompany it into the elementary and secondary schools. The narrow definitions must be frustrating to all except experts, surely counteracting the joy or inspirational feelings identified with the rewards of the arts. To me, the total environment and all portions of

it as the human senses are affected are the subject matter of the arts, to be understood and appreciated with the rewards the arts bring. If we were to think of art as a part of living in the broad and perhaps fallacious way I cannot entirely escape, there might be something closely akin to it in science or even in the perceptive and challenging administrative exercises you might perform in implementing art education in the schools.

The point about the refusal of the Vermont farmer to follow the agricultural agent's directions applies here. The agricultural agent had tried for years to persuade him to farm scientifically, but he farmed just as he always had. Finally, the agent became quite disgusted and said, "John, why is it you don't use scientific knowhow? You could double your production in three years if you would. Why are you so stubborn?" So old John thought a little and said, "Well, I ain't farming as good now as I know how."

John had a point. We are not doing anywhere nearly as well in art education as we know how to do. We can agree generally about the content and methods for more and better art teaching than we have in the schools today. We can agree that better content and methods will be developed and used, that diligent efforts to improve the quality of teachers and teaching will be made, that persistent experimentation will be encouraged, and that

broad changes affecting education in the arts will find ready acceptance as they are demonstrated to be improvements.

There are real problems involving how to begin to lay sound professional and governmental foundations for the future of the arts in education, especially on a comprehensive basis by states and nationwide. We must recognize the evident exclusiveness of artists and definitions of art, and of teachers who practice art, enough to provide for them environments in which they can work. We must understand the current educational, political and financial environments, for these are the environments in which the arts must become, if at all, an integral part of education. The current scene is one of numerous organizations overlapping in almost every conceivable direction, patching up their past policies and practices, adapting to new programs, and seeking additional funds for more new programs. For individuals there is frustration and confusion and efforts to think through how to survive the day and to plan for the future. The current environment generally is far from helpful in the arts.

This ferment permeates education and many areas of American life. To illustrate from within state departments of education themselves, a few years ago a leading chief

state school officer complained that he couldn't keep the department's professionals at home and at work in their own state. They were traveling too much to attend too many meetings. State travel funds were insufficient and their work in the department suffered. The overheated society was and is indeed a problem in the state departments and elsewhere throughout education, and education in the arts may be affected more than in other areas.

In 1960 there were 24 nationally organized groups of professional persons representing various fields of interests within state departments of education; early in 1965, there were 35 such groups; today there are at least 40, and more are being organized. We have more organizations, larger organizations, and even alliances of organizations such as the National Council for Accreditation of Teacher Education, the Joint Council on Educational Telecommunications (formerly the Joint Committee on Educational Television), and the Education Commission of the States. Such organizations as the forty involving primarily state department personnel appear to be gaining in influence as well as in numbers. Within the state art councils and associations, the National Art Education Association, and the State Directors of Art Education, there are leaders who understand the possibilities of effective joint action on behalf of art education. They are seeking strategy which

will enable their own members and organizations to move beyond their immediate concerns and ways of operating to the extent necessary to exercise more influence. Their goals require larger structures or alliances of organizations that can lead in implementing mutually approved programs in schools on a state-wide or nation-wide basis.

ACADEMIC COMPETITION - One of the major factors to consider in such a program is academic competition for time, attention, teachers, facilities, and funds. This can be illustrated by the somewhat apocryphal story of the experience of President Eliot of Harvard early in this century. He brought together representatives of all the subject matter disciplines to determine what ought to be taught in the high schools and academies of the day. He was seeking a secondary curriculum composed of the best courses in each field and the best content for each course. So he brought the specialists together--teachers and scholars of Greek, Latin, English, mathematics, history, and other subjects--and implored them to decide the basic minimum requirement for high school graduation in their respective fields. Armed with resolve and determination to follow their instruction, they retired for conferences in separate rooms and in due course reported back. They said they

had made great efforts to reduce the requirements in their own fields to a minimum, agreeing to drop some courses they believed very important. Then the absolutely necessary courses were listed, and their minimum high school education still required something like ten years for completion. In today's continuing aspects of this competition, the fine arts are distinctly a handicapped competitor, only today beginning to move slowly and amid confusion and conflict. When education in the arts can succeed in this competition, it may find that many of its other problems have also been solved.

There is now an upward surge of interest in the arts.

It is partly a reaction inherited from the strong emphasis Sputnik brought favoring the sciences, mathematics, and modern foreign languages in this competition for time in the curriculum. Since 1965, the decisions of the Federal Government have made social studies, the humanities, and the arts eligible for modestly funded categorical Federal aids of the kind previously restricted to the sciences and other subjects enjoying priorities in the name of national defense.

Categorical Federal aids have their values in promoting changes in education, even as they multiply paper work and complicate administration. Congress turned away from the idea of general Federal financial support of

the entire system of elementary and secondary education only a few years ago, but became willing to appropriate Federal funds for categorical items under specified conditions. Local, state, and Federal administrators joined the search for eligible programs as defined by Congress. The humanities and the arts were last, with small direct subsidies but many choices among possible programs. Under P.L. 209 of 1965, arts eligible for subsidies are defined as follows:

"The term 'the arts' includes, but is not limited to, music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, and the arts related to the presentation, performance, execution, and exhibition of such major art forms." (Sec. 3 (b))

The terms "production," "project," "group," and "workshop" are also defined to permit Federal funds to be obtained for almost any program that comes within the statutory purpose to foster and support the arts, and programs for their advancement, by local, state, regional, or private agencies and their organizations.

The situation you work with today finds small splintered organizations in both the arts and art education, along with small Federal grants provided at the discretion of Federal agencies to state and government agencies and private groups for a wide variety of programs. This type

of legislation is useful to subsidize groups of practicing artists, and takes into account their special needs. Congress has not intended that the principal sections of P.L. 209 should meet the needs of art education in schools, but has instead made the arts vehicles for instruction, demonstration, and research under the Elementary and Secondary Education Act of 1965 and many other recent laws. Under Title I of the ESEA, the arts are included in subsidized programs for the education of disadvantaged and handicapped children; under Title II, library resources and materials for instruction in the arts may be purchased with Federal funds; under Titles III and IV, the arts may be greatly emphasized in many ways; and in Title V, Federal funds for the strengthening of state departments of education lay the necessary groundwork for the arts to be implemented with Federal and state support in elementary and secondary schools.

The additional Federal subsidies available under a number of Federal laws for demonstrations, materials, education of personnel, and research in the arts will be helpful. Whether these are utilized in the respective states to extend art education in the schools will probably depend to a considerable extent on the use of Title V in state departments of education, because these official state agencies can bring Federal, state, and local resources and facilities together on a broad scale to install the arts as much more important factors in education throughout each state.

Because such administrative and governmental participation is necessary, I must deal with the organizational specifics of implementing the arts in education from the state level, whether financed under Title V of the Elementary and Secondary Education Act, from other Federal sources, or from the state and local sources that continue to provide most of the total funds for elementary and secondary education.

CHALLENGES to LEADERSHIP - The true situation is that the arts now have access to the curriculum, and that they are now able to compete for time and attention, provided that they can justify themselves in action. The situation reminds me of "hardware" and "software" in the use of electronic apparatus, including television for educational purposes. There is, for instance, no longer any doubt about the availability of "hardware" or physical facilities in television, with technology advanced enough to show the world intimate pictures of the surface of the moon. Neither is there much doubt about the "hardware" to produce computerized curricula or teaching machines of various types. The problem in all these fields is in programming the machines.

The curricular challenge to leadership in the arts is to develop programs of instruction that will grow rather than fade after their novelty has worn off--programs

that the people and the school authorities will not downgrade in competition with new program proposals in other fields from year to year. I believe we are closer to satisfactory instruction by teachers in the arts than we are to successful programming of most machines, but we must work together to synthesize our purposes and modernize our teaching programs. Artists and their organizations should cooperate with teachers and scholars in the arts, educational administrators and legal authorities at the local, state, and Federal levels, and with the artistic, academic, educational, and general publics. Each of these should cooperate with the others. Specifically, successful operation requires that we multiply the hands working for the success of the arts in education, including the following and other actions:

"Condition local, state, and national art associations to mobilize professional and public support, including financial support, by presenting the case for the arts. The case needs clarification, which may be achieved to some extent in the process of presenting it.

"Convince artists and their organizational leaders and supporters that the future of the arts lies in the future of education in the arts, and that the establishment of effective art education in the elementary and secondary schools is basic to the long-term influence of the arts in our country.

"Persuade the leadership in state departments of education that they are strategically situated to implement new and more extensive programs in the arts as parts of the basic instruction in elementary and secondary schools."

If these things are desirable, the resolution passed by the State Directors of Art and the State Directors of Music in 1958 is relevant. These groups met in a three-day joint conference to discuss common problems and approved the following joint resolution:

"That the conference of directors of music and art in state departments of education recommend the appointment of a director of music education and a director of art education in each state department of education."

The opportunity to do this, and more, has arrived under Title V of the ESEA. One of the goals of the meeting here, as I understand it, is..."For the purpose of relating the efforts of state departments of education and voluntary professional organizations in school art programs at the state and national level(s)." What are some of the suitable patterns for effective cooperation in fulfilling this purpose?

PROFESSIONAL ORGANIZATIONS - It is not for me to speculate about how the State Directors of Education in the Arts or the National Art Education Association or other organizations will arrange coordination with other national education associations in matters concerning the arts. There are many strong voluntary associations that have been building for years in such related fields as music, audio-visual instruction, educational telecommunications, elementary education, secondary education,

and teacher education. They should be brought into cooperative overt support of education in the arts. The Committee of State Directors of Art, with its professional base located in the National Art Education Association of the National Education Association, had a membership of about twenty less than two years ago. It has met with the National Art Education Association and with the Music Educators National Conference in alternate years, seeking to accommodate state department personnel having responsibility for both music and art in some of the states.

The National Council of State Supervisors of Music is a section of the Music Educators National Conference. It began some activities in the 1940's and was formally established in 1950, but there were only 24 members as recently as early in 1965. The Music Educators National Conference is a composite of state music associations, each of which is autonomous, and which altogether have nearly 50,000 individual members. The state supervisors and directors are voting delegates to the Music Educators National Conference and are also ex officio members of each state association's governing board.

The professional affiliation of the state department supervisors and directors of music with the MENC has not resulted in state department services for music instruction in as many states as one would suppose, but there

have been some joint professional activities. The state supervisors themselves developed a handbook in 1962, for instance, on recommended music services by state departments of education. This was printed and distributed by the Music Educators National Conference, with much of the content based on the policy statement on state department organization published by the Council of Chief State School Officers.

With the establishment in the U.S. Office of Education of the Arts and Humanities Branch, funds have been provided under the Cooperative Research Act and the National Defense Education Act to encourage the development of music education at the state level. The first national conference on the use of educational media in the teaching of music was held in December, 1964, and the Federal Government paid the expenses for the attendance of the state supervisors and directors of music under Title VII of the National Defense Education Act. The question arises whether the promotion of education in the arts shall be divided or shall be unified to some extent as they have tended to be in state departments of education and in the U.S. Office of Education. Where do the state supervisors and directors of music and of education in the arts go from here?

The arrangements of some of the other forty nationally organized groups within state departments of education

may be instructive for years. For instance, the National Association of State Directors of Vocational Education dates back to the Smith-Hughes Vocational Education Act of 1917. These state directors administer programs on behalf of the state boards of vocational education in each state, of which the chief state school officer is usually the executive officer. Programs include many branches, such as agricultural education, business education, distributive education, home economics, trade and industrial education, practical nurse training, training for occupations in the fishing industry, and numerous new programs under new laws, such as the Manpower Training and Development Act and the new Vocational Education Act of 1963. Several of these have their own national professional organizations of state department personnel. The state directors of vocational education have traditionally formulated their own state policies directly in collaboration with the U.S. Office of Education to a large extent. Travel funds were furnished by the Office of Education and matched by the states. The professional base of the state directors has always been the American Vocational Association, in which they have always been prominent among the leaders within the membership. As late as 1947, the vocational directors and the vocational personnel of the U.S. Office of Education clearly dominated the regulations and policies for vocational education,

although some chief state school officers serving as the executive officers of the state boards of vocational education had participated to some extent in these deliberations. Since 1948, the chief state school officers have increased their participation in the development of policies and practices in vocational education, and there have been closer cooperative relationships between the Council of Chief State School Officers and the American Vocational Association. In most states, vocational education and other divisions in state departments of education have tended to close ranks and today they work well together almost everywhere.

The National Council of State Consultants in Elementary Education has never been subsidized as such. With only professional resources, these state department members have made their professional home with the Association for Supervision and Curriculum Development, an independent department of the NEA. The U.S. Office of Education has supplied a secretary and the state consultants have worked on the professional content of their field. They have prepared publications on problems such as year-round programs for children and education for children below six years of age. They have published statements of beliefs to guide state programs of evaluation

in elementary education, and a manuscript on guidelines for curriculum development. They have a newsletter of their own.

State department directors of adult education have recently reorganized and increased their activities. Their professional base is in the National Association for Public School Adult Education, an independent department of the NEA that long has had policies and programs favoring promotion of adult education through state departments of education. In 1954, the National Association used a grant from a foundation to make a one-year study of financing adult education, which was conducted in close collaboration with the state directors and the Council of Chief State School Officers. Further foundation funds were then allocated by the Association to establish a state director of adult education in each of several states, one state each year, with the respective chief state school officers undertaking to continue and maintain these state adult education services in their regular budgets after a year of outside financial support. In 1958-60, foundation funds supported week-long institutes held by the association for directors of adult education. They were aimed at the extension of programs in this field and to encourage long-range state plans for their development.

In 1961-64 foundation funds were relayed to sixteen communities and fourteen states by the Association to make it possible for part-time directors of adult education in leading local school districts to become full-time directors. The active and efficient professional framework provided by the association, working in close cooperation with representatives of the state and Federal official agencies has a record of remarkable accomplishments.

Even greater results are on the horizon. Only last May the state directors of adult education were administering Federal funds under the so-called "anti-poverty" law and muttering that adult education programs should be improved, extended, and administered as an integral part of education. They met in this building and drew up a new constitution and by-laws, re-organized, and began action programs in collaboration with the National Association for Public School Adult Education, our Council, and others that promise great advances within a year or two.

A comparable program could probably be helpful in your own situation. The following is approximately the pattern that I would suggest at this time for education in the arts. The state associations and state departments of education could well center their action on implementing education in the arts in elementary and secondary

education at the local level in their respective states. In these efforts the state associations and the directors of art education in the state departments of education should cooperate fully on agreed programs and activities. All the state groups should work closely with the National Art Education Association, operating in full view of each other and in cooperation with the Federal agencies authorized to supply funds for art education and research. There are good reasons for each of these suggestions. They are made on the basis of our experience with many of the forty nationally organized associations of state department professional personnel.

It is extremely important for each state director administering Federal funds to establish a professional base within his own state. It is equally important that the state directors as a group establish a national professional base, which I believe in your case should be the National Art Education Association. On its own part, the National Association should become an active service agency for the field, also participating in the discussions in Congress and the U.S. Office of Education on legislation, regulations, and Federal-state-local administration of Federal programs affecting art education. The professional groups at all levels should cooperate fully with the personnel in all agencies who receive,

administer, and account for Federal funds, standing ready to provide assistance to art education. State directors dealing with the Federal Government on financial support should always keep their professional sounding boards in mind, because they constantly need advice and assistance from these sources. The Federal Government should provide art education funds through the state educational agencies, although some direct special Federal financial relief to insure continuance of professional performances by impoverished artists is surely justified.

There are some large issues in education that will inevitably affect the future of art education, and these issues should be kept in mind by art educators along with their colleagues in other fields. There are principles that refer to all educational programs, not only to those in the arts, or only to all areas except the arts. You also have responsibility along with others to direct art education into channels that will make it compatible with generally accepted policies on local and state autonomy in making educational decisions, in application of Federal funds for the purposes intended, in making certain that Federal funds are properly accounted for, and in utilizing in a cooperative way the professional services the Federal Government can provide without violating these and other general policies.

For several years it has been the theory of the U.S. Office of Education that it is primarily a dispenser of grants, and not an important source of professional assistance to the field. This is a reversal of the attitude of the Office for many decades prior to 1960. Under these circumstances, you will do well in art education to prepare for meeting your needs for technical and professional assistance from the local and state levels, and in becoming an integral part of the local and state educational systems in your thinking and actions. Among the reasons this is important is that the local and state educational administrators and their controlling boards are the persons and agencies to be convinced if education in the arts is to be given full first-class citizenship in the schools. Any substantial Federally supported separatism or reluctance to administer education in the arts within the local and state educational systems can scarcely be expected to hasten more complete acceptance of education in the arts in the schools.

It has been a stimulating conference. We will try to be of as much assistance as we can as your programs develop.

Edgar Fuller, Executive Secretary, Council of Chief State School Officers, Washington, D.C.

REPORT OF THE CONFERENCE EVALUATOR

Asahel D. Woodruff

A PERSPECTIVE on the CONFERENCE - The evaluation of any conference should take into account certain variables ~~that affect its productivity and tend to determine, or~~ at least to influence, the limits of its potential. In this case there are four worthy of recognition.

ITS PURPOSES - This conference was intended by its planners to stimulate state leadership personnel to get involved in a redefinition of Art Education by seeking to identify and state more rational and realizable goals, and viable means for achieving them, and by creating a realization that even the way of starting on this redefinition requires some openness and some new positioning--some critical analysis of the scope and nature of the task.

THE CLIMATE in which IT OCCURS - The national climate is one of a renaissance of internal study of education following close on the heels of a decade of sharp, often acrid, and very serious external criticism. A highly significant characteristic of the climate is the extensive activity of competent analysts from the foundation disciplines of psychology, sociology, anthropology, philosophy, and a few others. These analysts are making us conscious of the implications of facts about cognitive behavior, axiological study of objectives, social and anthropological examination of the context of the educative process, the logic and often the illogical nature of the way we think about education, and the need for adopting practices that conform with reality. As a consequence of this kind of analysis, we now have a fairly large number of people who see a serious need for change and have some ideas about the directions it might take.

At the local district and state levels there is a less stirred climate in which operationally oriented educators have tended to settle down from the period of national criticism and become reabsorbed in problems of keeping the schools operating. This means they have had to leave the rather mystical "problems" to others and think about budgets, finding staff, and stimulating

teachers--all within the framework of the traditional programs.

THE RELATIONSHIP between the BACKGROUNDS and RESPONSIBILITIES of the PARTICIPANTS and the TASK SET for the CONFERENCE - The conference was planned by a group of nationally oriented leaders, who are moved to seek new frameworks and new concepts about education. They have convened here a body of state and local educators who are looking for practical helps in doing their jobs as they now exist. Two somewhat disparate sets of expectations have thus run into each other and have created some problems of communication and direction. This is a fairly common characteristic of national conferences in this period of educational reconstruction. In the light of this circumstance it is interesting to note the reaction to our principle speakers and to the task-group agendas. Five men, oriented to analysis and deeply committed to changing our patterns of education, have identified some serious flaws in our patterns and have suggested some innovative moves of really disturbing scope. Nearly everyone has lauded these speakers and enjoyed them. But in our discussion groups, up to the end of the second day of the conference, we have been very reluctant to come to grips with the implications of

their talks. The deep sense of the need for basic change does not seem to be easily developed by the participants. Instead, we tend to want more support for what we are now doing. As noted later, a significant change was evident on the third day.

THE TIME ELEMENT - We have had three days in which to achieve our goals. It is not enough to mature a comprehension of the deeper problems, but on this the third day it is beginning to appear to have been enough to arouse some realization that a need exists, and that we must cope with it. This afternoon it has become clear that a distinct gain has been made in recognition of the need for change and willingness to set aside operating problems while we try to conceive of a line of attack on the big issues.

ACHIEVEMENTS - Results which have become visible today include a beginning consciousness that some kind of analysis is needed to examine the assumptions in the field and the end-means concepts on which we operate, so we can begin to be more clear and precise in thinking about them and in communicating them. Such an analysis is probably more complex than it might at first seem. This is a disquieting challenge to many and may even appear to be belittling and threatening. There remains the task of more fully comprehending such a challenge,

coming more genuinely to believe that such a thorough analysis is actually needed and would be useful, and determining how it can be carried out.

There seems to be a general recognition that a total program of action has these two facets: (1) Delineation by means of a convincing analysis, supported by adequate data, of the ways in which art education makes a significant contribution to the goals of a quality education, and (2) a political strategy for convincing the appropriate power groups (the public, the legislators, boards, administrators, and such) that art is necessary in public education. It is also clear that the political action must proceed now with available means, and also be planned for the longer picture, with increasingly substantial evidence of the value of art education as that evidence is produced.

The conference has exposed a series of important questions which constitute the next section of this report. As of the end of the second day of the conference, there was substantial evidence that attention generally had not turned to the large issues, but was still focused on current operational problems, and that some participants were at a loss to know what they were expected to accomplish or how they could report on the conference in their home states. At this point that diffusion of purpose and the uncertainty about what is going on seems to have diminished dramatically and to have been replaced by consid-

erable consensus that we have big issues to solve. There is clear evidence of widely shared conviction among the participants that it is time for a team of people with certain special analytical and developmental skills to take the lead in developing some ideas for change, to make the problem and some possible solutions more visible, and to set the stage for subsequent examination and discussion of those problems and ideas by the larger group.

LARGE QUESTIONS THAT HAVE BEEN RECOGNIZED - We are in need of clear identification of what has been referred to as the quintessence of the field of art--its special contribution to the development of a more productive and satisfying life for individuals and for the society. It has been suggested that this inquiry might take two directions: (1) The potential contributions should be stated in the form of behavioral objectives. This notion appears to provoke some feelings that the essence of an esthetic field might be violated by forcing it into something as highly structured as a behavioral act. The notion is relatively new in this field and not altogether digestible yet. (2) We should think of art as a quality of a total life, not as an independent and detachable supplement to life. It was further suggested that this descriptive process should be substantially based on a

study of the structure of the discipline, wherein the discipline is defined as the events in life we can call esthetic behavior, and the identification of the rules that govern learning and participation in those events. The final reports of the task teams contain a number of good leads for action.

Serious thought should be devoted to the question of who should undertake the task of finding answers to the first large question. The NEA Project on Instruction recommends it be done by each school staff after the local board of education has determined the broad aims (see Recommendations 20, 15, 16, 18). It is not at all clear that this is possible. It is important to know whether some special skills are required in this work, and if so, what they are, who has them, and whether we must reach out beyond the ranks of art educators for help. If the task requires special skills, and a division of labor, then it will be important to adopt tactics which can accommodate the value of involvement, along with the value of utilizing people with special competencies as intellectual leaders. The objective should be to develop excellent patterns which are understood, accepted, and used by teachers.

Attention has been focused on the need for learning why our verbalized aims and standards fail to materialize in practice. This candid inquiry is directed alike to

teacher education programs and to classroom instructional programs. It probably should begin with the development of a little more certainty as to whether they do materialize or not. Some seem to feel we are doing well enough, that we need no real changes, but only better support. Others feel there is a real disparity. If there is, then we must learn the reasons for the breakdown; and we are likely to find two kinds of factors, those of a social and political nature and those of a professional and technical nature.

Several participants have expressed the feeling that each conference of this kind starts over again as if no other conferences or developmental work had taken place. How can this be changed? How can some cumulative gains be made? How does a conference group extend itself beyond adjournment in some form of production that leads to a new point of departure for the next conference?

There is evidence in the final reports of the groups that such intervening activities are already partly conceived and can be activated.

What forms of political action should be undertaken, and how should they be conducted? Actions that can produce early results are felt to be needed now on the basis of what can presently be shown to be the values of art education, and in a longer perspective it is agreed generally that there is need for a continuing program

which can gain strength and impressiveness as new program developments occur.

FOUR FACTORS AFFECTING PROGRESS WERE OBSERVABLE - In all four task groups we kept coming up to the tough questions and then turning away from them. For example, a group would approach the task of describing the essence of the arts for human living, or of describing a way of making such an analysis, or of defining the objectives of art education, and then turn to smaller or more immediate matters. The "escape" problems are illustrated by these: How can we develop better standards of certification for teachers--if we had better standards our problems would be solved; or how can we get larger budgets--if we had more money our problems would be solved; or how can I get people to do things the way I do then back home--if they did, their problems would be solved. There was a tendency to put off the task of answering questions with the request for more research, often in areas where substantial unread research now exists. There was another tendency to want to skip the analytical processes and start proposing programs and answers to questions. These are pervasive human tendencies, but they must be overcome. There has been some effort to say why these tendencies appear. For one thing, the nature of the job posed by the times and highlighted by our speakers has some face

meaning to most participants, but is not really clear to most of them; and they are at a loss as to how to proceed. Actually it is a difficult task. There is also a requirement for special skills of several kinds which call for people, some of whom are not present here except as special speakers. Finally, the participants are heavily loaded people who sense the inability to take on a task of this scope and seem to be hesitant to become deeply involved in it.

The task of curriculum development is rapidly turning out to be extremely complex and demanding. For generations it has been conceived as a teacher's job, within the framework of broad aims stated by boards of education. Teachers were expected to move from broad aims to the structure of courses and daily lessons.

Education has turned out to be a surprisingly complex collection of specialties, each one quite demanding in its own right. It is career enough for a classroom teacher to become a master teacher, let alone a part-time supervisor, curriculum developer, programmer, and counselor. We are inescapably caught in the need for a division of labor, but we have not wholly given up the position that all developments begin at the grass roots and that we arrive at final programs by vote. Even in this selected group there is noticeable uncertainty that change is needed. There is incipient suspicion of deep-thrusting challenges and recommended moves.

Some of these evasive feelings are expressed in repeated reminders that "we are not doing as well as we know how" or in the belief that the qualities of fine teachers will somehow "rub off" on students whether we know how or not. The full implication of Tumin's statement that "truth is always subversive to the status quo" will become clear only with continued reflection about it as it applies to existing programs. Similarly, Tumin's view that specified desired behavior outcomes will be our criteria of success, and that the names given to the subjects or the paths used to produce them are quite unimportant by comparison, will probably continue to have impact as it is recalled and examined.

CONCLUSION - The most striking phenomenon at this point--the third day--is the surprisingly rapid movement toward recognition of the big issues and some of the problems involved in resolving them, and the view which is obviously widely shared that vigorous and realistic attacks must be made on these issues and supported by all participants. The conference would appear to have been highly successful in injecting some challenging ideas into the discussions and moving from a state of relative unawareness of the problems, through a period of rather confused groping with the issues, to the formulation of the

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initial outlines of broad objectives and potential lines
of action.

Asahel D. Woodruff, Dean, College of Education, University
of Utah

REPORT - TASK FORCE W

Preface: NAEA should consider and issue a major re-statement of the goals of art education, some of which have been formulated in the humanistic and political terms of conference speakers, and disseminate such information appropriately.

Recommendations on Emerging Goals, Curriculum and Instruction, and Educational Change

Some of the emerging goals in education that influence changes in curriculum and instruction are:

That quality education which must include aesthetic education is a NECESSITY for all.

That education is a moral enterprise before it is a technical enterprise.

That individuation to emphasize self-discovery and self-worth is a priority.

Implications for art education

TEACHER--that the art teacher is the qualitative factor in the art program, and thus to cause desired consequences in learning, he or she should pursue concepts of fundamental competency by seeking and questing the essence of art to be found in the body of its disciplines.

INSTRUCTION--that changes in teacher preparation and teaching techniques are employed to reflect our quality education goals through such practices as the interrelationship of the arts, uses of newer media, etc.

CURRICULUM--that in art education curriculum planning consideration be given to how art functions and contributes to general qualitative education. Art education curriculum goals must thus reinforce its unique qualities of

nurturing individuation in education,
strengthening paths to self-discovery and self-worth,
providing experiences in spontaneity, gain in self-
confidence and pleasure in process,

conveying the meaning of truth and integrity to
 nurture the capacity to discriminate and evaluate,
 enhancing the pleasure of life and human potential.

EDUCATIONAL CHANGE

Art education must seriously consider what procedures or bases for affecting educational change are necessary. Thus to sustain pedagogical goals, art education leadership at local, state, and national levels must take positive action within a political strategy. Some of these suggested actions are included in the following task force charges.

To actively support activities such as research and development, National Endowment of the Arts, and Regional Labs, to consider the role of art in general educational purposes and to determine needed improvements in art education.

To identify models of acceptable new plans of art education. To inform and exchange such information with the chief state school officers, state directors of art and/or designated state officials charged with responsibility in the arts, and other leaders of art in the states.

To meet with the other national arts associations to establish workshops and to create new philosophies of the desirable teacher role in the arts and the role of the art teacher in particular.

To identify the political strategy which must follow such activity. To seek appropriate funding to set up workshops in the manner of National Science Foundation Institutes which will recognize and establish the new role of the art teacher in the total scheme of new educational development.

Disseminate information about these suggested changes.

Provide representation to national college administrators' associations and public school administrator associations to recognize and point out the need of art in high school, as part of college requirements, and in the general educational scheme.

Support application of workshops and continue activity on evaluation of art experiences.

Other factors which may affect curricular and instructional changes and therefore need clarification:

What is the atmosphere of the creative arts today; what is the status of the arts in the state? Why?

How do we resolve the ambiguity of the role of the arts in education?

How do we make art an inherent part of the school system?

How can we realistically and fundamentally approach ways of stimulating art interest?

How can we contribute to the development of a more abundant supply of quality art teachers?

Why are states inconsistent about the number of hours required in art for teacher certification?

What is the emerging image of the art teacher?

What is it that makes the teacher a qualitative teacher?

What other kinds of research should we encourage?

What is our functional relationship to allied organizations?

REPORT - TASK FORCE I

PREFACE

It is understood that Art Education must use a long range view in looking at an intensive, internal re-examination.

It is recognized that we must back away from our own orientation in order to view our field from a broader perspective--an overall view.

DEFINITION OF PLAN

Hypothesis: The conceptual structure of Art Education is made up of the inter-relationship of values and knowledge.

Knowledge in/of field of Art Education is seen through the following, and their inter-relationships:

Examination of past trends and movements in Art Education leading to the present.

Present experimentation in fields of current practice and theories.

Projections and innovations allowing for long range pursuit, description, analysis, and eventual change.

In pursuit of this overview the inter-relationships of the aforementioned must be kept in mind.

PURSUIT OF PLAN

Elaboration on these three foci, recognizing the need for clarification-

Examination of past trends and movements in Art Education which have contributed to present day practices-

This conference has concentrated attention on problems in Art Education which may be categorized in two areas:

What is the function of Art Education?

How best can the function be performed in our various school systems?

This simplification of the problems belies the tremendously complex and seemingly conflicting reactions of those participating in the conference. It would seem that just as the publication "Deciding What to Teach" was not produced from a three-day conference at the Center for the Study of Instruction, so would it be impossible to expect any decisive study for improvement in Art Education during this present conference. What does result from this conference is the obvious and urgent need for a body to be set up which will

carry out a study in depth. It would be a tragedy, having brought to attention the many seeming anomalies, disparities, and varieties of quality in Art Education, if we as a group of leaders failed to follow up this conference with some more protracted study. We need analysis to produce evidence of the values and strengths that may exist in our program.

What form this study might take and how the study group might be constituted are matters which should be our present concern, but as a starting point, I would like to make this suggestion. The function of this study group should be to:

Gather and tabulate all written material on the principles and practices of art education.

Gather relevant material from research into art teaching and art education.

Gather applicable findings from other studies.

Gather practical or operational information from classroom teachers, art teachers, supervisors, directors, curators, and all those who are in any degree engaged in art education.

If necessary, set up pilot experimental programs in schools or school systems.

In summary, gather all the written and offered material, compute the data.

To see if patterns emerge which might lead to evolving definitions of function on the one hand, Demonstrating effective methods or expediciencies on the other hand.

Analyze the gamut of our modes--philosophical, practical, and political.

This mass of deduced information then to be examined by a larger group, let us say this present group, before returning to the Study Group who will then review, revise, and evolve Guidelines for Improvement in Art Education. While this study is set up and begins to function, all present programs of development should, of course, go forward. It is obvious that the proposal needs refining and formulating by someone versed in research and analysis techniques, but it is equally important that this study be actively supported by all of us, that we be committed to it and engaged in it. It is proposed that this healthy and talented organization take a very careful and very close scrutiny of its endeavor in order that it can continue to make significant contributions in leadership.

Examination--bringing together--of current experimentation, practices, theories, and research which examine:
 Behavioral implications of whole total person to art education, art education to people. Example:
 Whole totality to behavioral changes in art, to whole totality.

Analysis of behavioral patterns and how they are affected by:

Quality education in general

The uniqueness of the art contribution to the whole person--self-identification

The desired whole person as prefacing the sum/structure of art education

The quality contributions of other fields which would parallel those in the art field.

Our total curricular structure of present practices which enable us to determine whether we are emphasizing important facets of art education in their proper relationship--such as:

The exploration/media approach

Subject/idea orientation

Art history

Criticism, evaluation

Validity of terms, skills versus attitudes and behavior concept

Projections and innovations allowing for long-range pursuit, description, analysis, and eventual change.

Open-ended thinking must be encouraged so this will lead logically and naturally to change.

This change will give research and experimentation fields within which new developments can take place.

Such as a comparative analysis between teachers who have been exposed to art, and teachers from other disciplines.

Establishment of centers for particular training in art concepts for classroom teachers.

Exploring and analyzing various art history approaches--including testing of structural presentation at varying levels of growth.

Pilot projects, etc.

CONCLUSION

We must not permit ourselves to be unintelligently bound by the past in any thinking, theory, practice, or evaluation.

REPORT - TASK FORCE Y

PREPARING FOR CHANGE -

Awareness of situation or what it is. Awareness of need to change. Awareness of how things may be changed or what ought to be.

GENERAL IDEAS FOR EDUCATIONAL CHANGE -

Emerging changes in art curriculum must contribute to general goals of education.

Change must be based on the contribution of art to general goals.

Changes in curriculum must be worthy of adult knowing.

Content and behavior must be brought together.

Change in curriculum must be based on the "ought" rather than the "is."

Curriculum revision involves identifying the fundamental competencies or the structure of the discipline.

Changes in education require curriculum designers to go to the essence of the field.

Concentration on the large questions is vital to curriculum revision.

The fundamental content must be based on tested theories and research.

Education is becoming a universal necessity.

IDEAS FOR CHANGE IN AND IMPROVEMENT OF ART CURRICULUM AND INSTRUCTION

Change and innovation are necessary to the field of art education.

The essence or content of the nature of art and of the art curriculum consists of the concept that:

- Art has a body of knowledge: historical, critical, skills, perceptual, physical
- Art has behavioral values: emotional, creative, social, aesthetic, perceptual
- Art includes the culmination of experiences and finished work
- Art has a relationship to general education

Scope, continuity, and sequence are essential to the process of art learning.

Various approaches and patterns of curriculum design are necessary.

Theories of art must be tested.

The approach to teacher preparation and training must be consistent with the emerging changes in education and art education.

Dissemination of information gained from research is vital to changing the art curriculum.

The teaching of art and the motivation of students can be strengthened through the use of programmed material.

The emerging role of the arts in government and community circles will affect school art programs.

THINGS THAT NEED TO BE DONE

Research to test theories and assumptions.

Teaching aids and material must be developed.

Pilot programs to test ideas and theories need to be established.

The essence of the content of art must be identified and stated to the degree necessary to insure quality and quantity.

Individuals in related fields and outside the discipline of art must be involved and consulted.

WAYS TO ACCOMPLISH

Examine important material on art and education--testing theories--sorting out the big ideas applying research findings, etc.

Establishing pilot programs in various schools and under various conditions to test, try, experiment, and innovate.

Research teams to study theories--if they are valid, how findings can be implemented, etc.

Develop compacts of states--each with a board of state and local leaders to study, test, research specific problems and ideas.

Develop proposals by compacts, institutions within the compact or nationally for funds to test and develop curriculum material.

Develop proposals for art resource centers with staff to serve a compact of states and school systems.

Submit a request to the Council of Chief State School Officers for a Study Commission with attention to problems of art education.

Task Force 2 recommends that art educators establish an action program which emphasizes potential contributions of art to quality education by:

determining and establishing criteria which would identify quality art programs

formulating policy statements toward this end

validating existing research findings in art education for use in the schools

recognizing existing or setting up state directors charged to develop and facilitate quality art curriculum on an inter-intra state basis

working in closer relationship with colleges and universities for improving art in the schools through teacher training and implementing research in needed areas

and, through straight-forward realistic processes, by providing the results of the above processes to the individuals and organizations who can help make effective use of it.

During the Conference each participant was asked to check this randomly arranged list of obstacles and needs. Ranked as chief obstacle was lack of awareness of the role of art in general education. As if accepting some responsibility to overcome this-the chief need: better communication.

OBSTACLES TO PROGRESS

Lack of awareness of the role of art in general education
 Lack of public understanding
 Apathy on part of superintendent
 Resistance to change
 Lack of financial investment in personnel, materials,
 and time
 Shortage of qualified teachers
 Exhausting effect of in-service work
 Absence of tested research to provide guidance
 (Particularly in sequential aspects of curriculum
 construction)
 Pressures of the sciences
 Lack of qualified people to spend the extended time and
 energy for development of new curricular programs
 Disseminating information on a wide scale
 Lack of emphasis in teacher education institutions on
 curriculum construction
 Esoteric research projects written in the private language
 of the researcher--which has little meaning to the
 average art teacher
 Lack of funds
 Lack of necessary services
 Lack of communication
 Lack of getting the information to the people that will
 cause them to want to improve curriculum
 Curriculums drawn too tightly to stifle or to hamper
 in this fast moving field
 Lack of innovative attitudes on part of teachers
 Lack of serious consideration and serious study of the
 of the abundance of research in Art Education
 Public lack of understanding of the value of art

NEEDS

Better Communication through:

Publications
Curriculum Guides
Guidelines K-College
Conferences
Regional
State

Visual Materials:

Portable Exhibits of
student work
Traveling Art Exhibits
Art mobile
Cultural resource center
Preparation of slide
tape, films, teaching
aids, slide library,
books, periodicals,
programmed instruction
Cooperating with KTV
video tape exchange

Other Needs:

More Research
Interpretation for school administration of the need
for art
More involvement of art teachers
To develop innovative programs
More and faster transportation
State Directors
Clearing House for personnel & ideas
Coordinated program approach
To stimulate interest in allied arts
Regional field service teams
Federal project and proposal teams
To structure compact regional organizations
More time for teaching
Art scholarships
College art education courses for elementary teachers
Pilot project:
College support of secondary schools
More information about Federal funds
Development of a structure of art
Change to developing and advising from writing and
checking
More time:
for in-service demonstrations of media
(teachers, supervisors of art, art instructors)
to become acquainted with personnel problems
to become acquainted with staff members
to do professional writing - study

These were compiled by John Hammond from the Work Papers
presented for the CONFERENCE ON CURRICULUM & INSTRUCTION
DEVELOPMENT IN ART EDUCATION.

CONTINUATION rather than CONCLUSION

To leaders in art education the desire for change is not merely a seeking of variety. Rather it comes from knowledge that experiences in art may be made more meaningful--to more people. When accepting an appointed or elected position of leadership, the commitment to bring change and improvement in content and method is reaffirmed. Thus it is with the participants in this Conference. Here is a sense of urgency for action.

The reports of the Task Force Groups point toward further

action: to study research reports
 to plan for action
 to work toward agreement or consensus of
 what art is
 what art will do
 what art might mean in terms of
 human behavior.

Hope for implementation and some furthering of the work of this Conference is evidenced in the individual behavior observed during these three intensive days. We were beginning to move from placing responsibility for change entirely on the "they," toward a recognition that the "I" in the situation may be the chief agent for change.

Face up to the hard questions!

Alice Baumgarner

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CONFERENCE PHOTOS



Page 129: General session meeting
This page (top and bottom left): Two task force groups in session
This page (bottom right): Project Director Alice Baumgarner
Facing page: Task force leader Warren Anderson



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Published March 1967 by the National Art Education Association,
1201 16th Street, N.W., Washington, D. C. 20036

JUL 24 1967